



BACH



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YOUNG FOLKS'
PICTURE
HISTORY
OF
MUSIC

James Francis Cooke

Philadelphia
Theodore Presser Co.
1712 Chestnut St.



Little Haydn's Big Drum



N zart Dancing to Keep Warm



Ralph B Long
2221 W. Jackson St

A stylized handwritten signature, likely of Ralph B Long, consisting of a series of connected loops and a long horizontal stroke.

YOUNG FOLKS' PICTURE-HISTORY OF MUSIC

By JAMES FRANCIS COOKE

WITH "CUT OUT" PICTURES TO BE
PASTED IN EACH CHAPTER

Philadelphia
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A NOTE TO YOUNG FOLKS

Some day you may be very proud of the work you do in this book.

Music is so lovely and the story of music so interesting that you should do your level best to cut out the pictures neatly and paste them in without smearing.

The author hopes that you will have "all kinds of fun" doing this.

J. F. C.

Young Folks' Picture-History of Music

I

WHERE MUSIC CAME FROM

Of course it was only a fairy story, but it was a very pretty fairy story that the people of Greece, years and years ago, used to tell their children about the queer little fellow called Pan. Pan had the head and the body of an old man; a tight, curly beard, and little horns sprouting right out of his forehead. From his waist down, he was for all the world like a goat. Here is a very old picture of him.



Pan

The Greeks looked upon him as a kind of god, but after all he was only a fairy. One day, the story goes, Pan happened to pass by the side of a beautiful river, along the banks of which long reeds were growing. Pan tore off a handful of these and bunching them together in his fist made something that looked like this, ever since called the "Pipes of Pan."



Pan's Pipes

The reeds were hollow and when he blew over their ends pretty sounds came forth. The Greeks thought that this was one of the ways in which music began, but they were greatly mistaken, for music of some kind has been a part of the life of most all races of men from the very earliest times.

Even the savages had some kind of music, thousands of years before there was any Greece or any China or any Egypt or any India. Our own American Indians, some of whom were savages only a very few years ago, had different kinds of musical instruments and quite wonderful music of their own. Here is a picture of an American Indian playing a flute.



Indian Playing a Flute

How do we know music is so old? The first histories, that is, the first stories of the nations or peoples, were often written or carved on stone, not in letters but in pictures. Some of these

stone pictures may still be seen. One was made over 7000 years before the birth of Christ. Remember, this is over three times as long as the time that has passed since the birth of Christ to our own day. Here is one from Egypt said to be over 3000 years old.



Carvings on a Tomb in Egypt Showing Musicians Over 3,000 Years Ago

PLEASE TELL

WHAT WAS IT THAT PAN PLAYED UPON?

.....Pan played upon hollow reeds.....

WERE THE GREEKS RIGHT IN THINKING MUSIC STARTED WITH PAN?

.....No they were not.....

ARE SAVAGES FOND OF THEIR OWN KIND OF MUSIC?

.....Yes they are.....

HOW DO WE KNOW THAT MUSIC IS VERY OLD?

.....Very old stone pictures of
Musicians have been found,

II

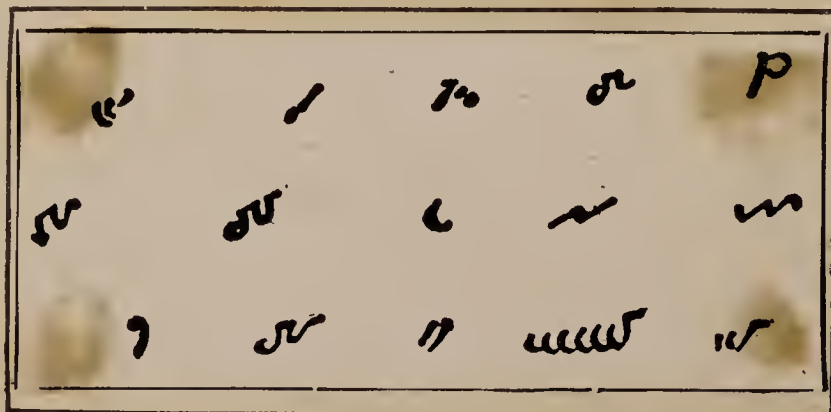
THE CHILDHOOD OF MUSIC

As people came to know more and more, and rose above being mere savages, the art of music became finer and finer. All of the very old nations had musical systems of their own. The Greeks had what must have been a very wonderful system with something quite like scales, although these may have been very different from those we use. Our wisest men can read all about the old Greek music in their books but yet we have little means of showing others how it was like or unlike our own music. The Greeks played upon many instruments, but the chief one was the lyre. Here is a picture of an old Greek statue with Apollo (A-pol'-lo), who the Greeks thought was a god, playing the lyre.



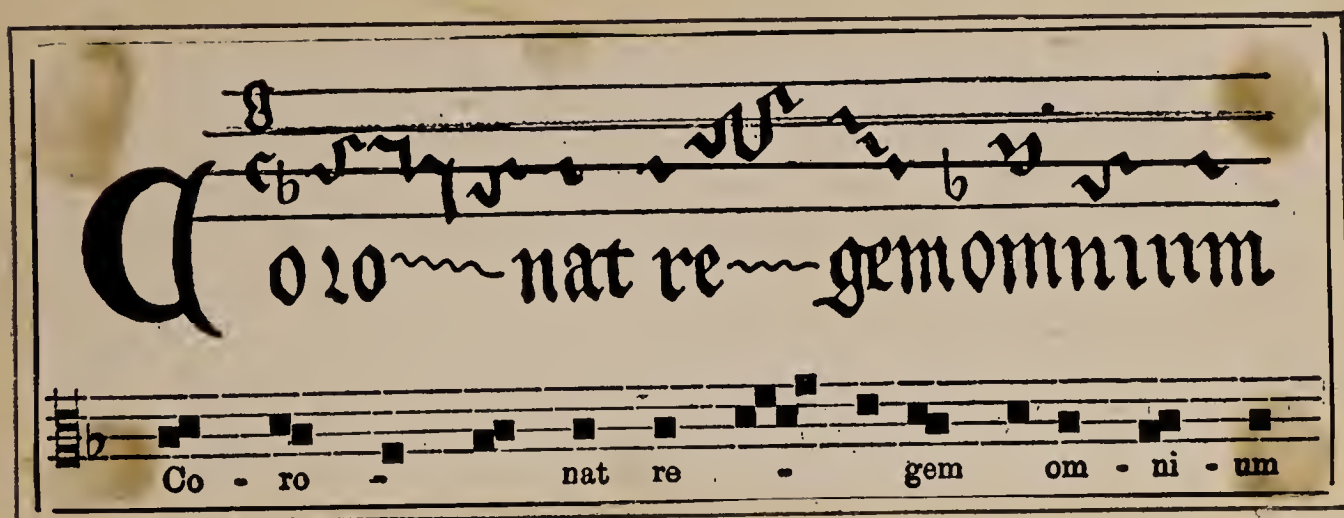
Apollo

At first music was written with letters of the alphabet. A great many hundred years passed after the first birthday of Jesus Christ before our way of writing notes was found out. Some of the very early notes look queer to us now. The following are called neumes (new-mes) and show how music was written about the year 750.



A Queer Old Way of Writing Notes Called "Neumes"

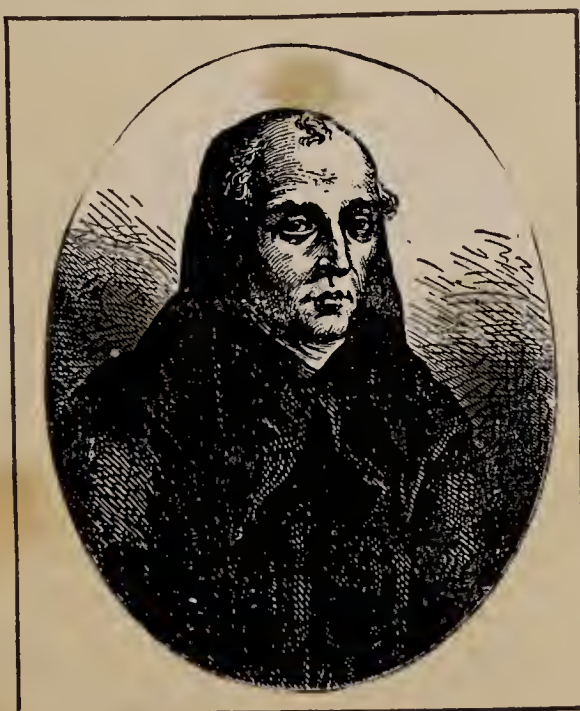
Later, shapes that looked something like our own notes may be found in the works of very old composers.



How the First Real Notes Looked

Many men helped to make up the different ways of writing notes. A system of writing notes is called a notation (no-ta'-tion). The men who made the first steps in finding out the best way to write music deserve great honor because without a notation nothing can be done. Among the great names in very early music were the following:

Guido d'Arezzo (Gweed'-o Dah-rets'-oh), who died about 1050, is said to have made the first real staff. Franco of Cologne (Frank'-oh of Kol-ohne'), who lived about 1200, is said to have made the first good way of marking time in music.



Guido d'Arezzo

In the meantime, however, great steps had been taken in the music of the church. Popes and bishops took deep interest in

music and did all in their power to make it better. Bishop Ambrose (Am'-broze) of Milan, in north Italy, who died about 367, and Pope Gregory the Great both had the honor of doing much needed things for the music of the church.



St. Gregory



St. Ambrose

PLEASE TELL

SOMETHING OF THE MUSIC OF THE GREEKS.

Their chief instrument is the lyre

HOW WAS MUSIC WRITING INVENTED?

Music was first written with letters of the alphabet.

NAME TWO FAMOUS MEN WHO HELPED FIND OUT HOW TO WRITE MUSIC DOWN.

*Guido d'Arezzo, the staff.
Franco of Cologne, marking time.*

WHAT FAMOUS BISHOP HELPED THE EARLY MUSIC OF THE CHURCH?

Bishop Ambrose of Milan, Italy

WHAT FAMOUS POPE HELPED THE EARLY MUSIC OF THE CHURCH?

Pope Gregory the great.

III

HOW MUSIC GREW UP

While the music workers of the church were doing all they could to use music in the praise of God, we must not think that music was not used outside of the church. Very little is known of how much the people sang or played in their home life during the thousand years after the birth of Christ, but we do know that certain musicians went from town to town playing in the streets. Often they had dancing animals such as bears. Sometimes the musicians themselves did tricks and were called jongleurs (shong'-lair). A famous modern French musician has written an opera around such a street singer and player, and here is a picture of the leading singer dressed as a jongleur or juggler.

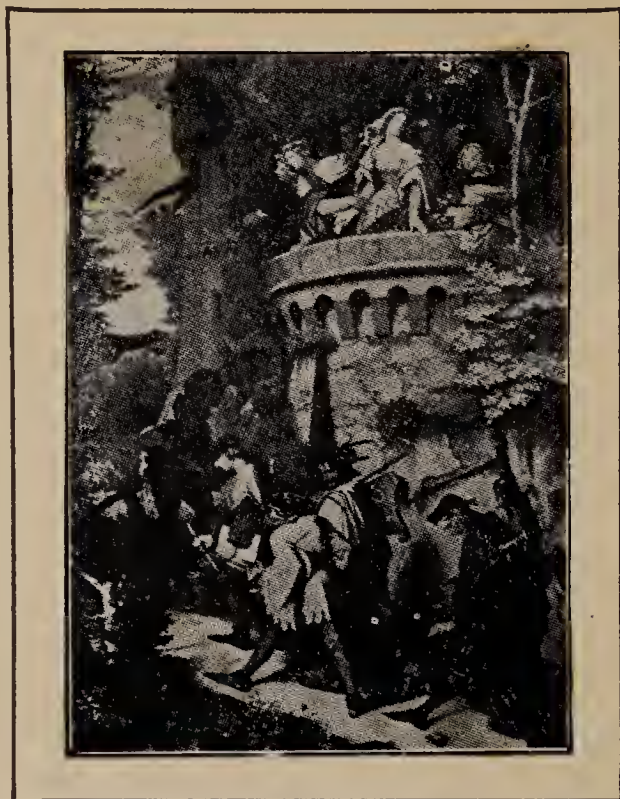


Mary Garden as the Jongleur in Massenet's Opera,
"The Jongleur of Notre Dame"

In those days there were great wars between the people of western Europe and the people of those countries near the birth-

place of Christ. They fought fiercely as to which should own the sacred spot. These wars were called crusades (kru-sayds'), the word crusade coming from a Latin word meaning "the cross." The fighters called themselves "Soldiers of the Cross." When they came back from their tours to the Holy Land they often brought musical instruments with them. Sometimes noblemen, even kings, found delight in playing these instruments and used them when they sang songs of love to their fair ladies.

These singers were called troubadours (true'-ba-doors) in Spain and Italy, but in France they were called trouvères (true-vayres). The great Italian composer Verdi has written an opera about the troubadours which is called "Il Trovatore." Here is a scene in which the troubadours are approaching a great castle.



Troubadours Approaching a Castle

In Germany there were also noble singers like the troubadours and they were called Min'-ne-singers. The word Minne means "love," so these singers were really "love singers." But they sang also of great deeds, love of nature, love of country and other things. They often held great singing contests where noble singers tried their skill for prizes of high value. The famous German composer Wagner has written an opera called Tannhauser (Tan'-how-ser) in which there is such a contest. The following is a picture of a Minnesinger.



A Minnesinger

PLEASE TELL

WHAT WAS A JONGLEUR?

A jongleur was a musician who did tricks along with his music.

WHAT WAS A CRUSADER?

A Crusader was a man who fought in the wars which were called Crusades. They fought as to

WHAT DID THE CRUSADERS BRING BACK FROM WHICH THE HOLY LAND? should own the Holy Land.

The Crusader brought back musical instruments with them.

WHAT IS A TROUBADOUR?

A Troubadour is a singer who sang songs of love to their fair ladies of Spain and Italy.

WHAT IS A TROUVERE?

In France these singers are called Trouveres.

WHAT IS A MINNESINGER?

In Germany these noble singers were called Minnesingers.

IV

HOW MUSIC CAME TO THE COMMON PEOPLE

Music and the making of music was not to be kept from the common people by any means. They could hear the traveling players and singers in the streets, and they could hear the music in the church. Of course, that made them want to have music of their own. In the year 1300, in the German city of Mainz (Myenz), there was founded a society known as the Meistersingers (Meys'-ter-sing-ers) or mastersingers. This did not mean a club of great masters, but rather a gathering of masterworkmen (shoemakers, tailors, goldsmiths and so forth) who had made able singers of themselves. They were very much like the men's singing clubs of today. Most of the music sung was composed by the masters themselves. Richard Wagner wrote an opera about the Meistersingers, and here is a picture in which may be seen Hans Sachs, a shoemaker, who was the most famous of all Meistersingers, and Walther singing the "Prize Song."



The Prize Song in the Meistersinger

During the two hundred years following the birth of Hans Sachs, that is, 1494 to 1694, music made big strides in many lands. In France, in Holland, in Italy, in England, and in Germany the music workers everywhere were very busy. Many of

them were very famous in that day, but so very little of their music is heard now that you need not learn their names until you study a higher musical history.

It was quite easy to write a simple tune, but to get two or more tunes, that would sound well when sung at the same time, was very difficult. Notes at first looked very much like points or dots. When one tune was written and another tune to go with that tune or be sung against (counter) that tune was added, it was called a counterpoint, or note against note. Many were the men who spent their lives trying to make better and better counterpoints so that many singers could sing at the same time.

SUMMER IS ICUMEN IN

The musical score is titled "SUMMER IS ICUMEN IN". It features a complex counterpoint with multiple staves. The top staff is a vocal line with lyrics: "Su mer is i cu men in, Lhu de sing Cuc", "ta com-ing in, Loud sing Cuck". Below this are several staves, some of which are empty, suggesting a multi-measure rest or a placeholder for another voice. The bottom section of the score is labeled "Pes" and includes a piano accompaniment. The lyrics for the "Pes" section are: "Sing Cuc cu un, Sing Cuc", "Sing Cuc cu", "cu oo., Grow eth sed, and blow eth med, And (seed) (meed)", "cu - men in, Lhu de sing Cuc cu", "Su mer is i cu men in,", "cu. Sing Cuc cu nu", "cu. nu Sing Cuc cu".

The Earliest Counterpoint

Here is an example of what is thought to be the oldest counterpoint we can find. It was discovered in an English church and is seven hundred years old. Play the main tune and then the other tunes (counterpoints) that go with it.

In the meantime all instruments became better and better. Organs and instruments with keyboards like that of the piano were made in many parts of Europe. Here is a picture of one of the great-great-grandfathers of the piano, called the Harpsichord. It was made in 1590, over one hundred years before the birth of the piano.



A Harpsichord

PLEASE TELL

WHAT WERE THE MEISTERSINGERS?

They were were a gathering of master workmen who had made able singers of themselves.

WHEN WAS THE FIRST SOCIETY FOUNDED?

In the German city, Mainz, 1300

WHAT IS MEANT BY COUNTERPOINT?

When one tune was written with another tune it was called a counterpoint.

NAME A VERY OLD TUNE WITH A COUNTERPOINT.

"Summer is I summer is"

GIVE THE NAME OF ONE OF THE GRANDFATHERS OF THE PIANO.

The Harpsichord is one.

V

THE WORLD WAKES UP

About the year 1300 great changes began to take place in the world. People said that the world was being re-born, or they used a long French word which means the same thing, Renaissance (Reh'-nay-sanz). The world became kinder and juster and more wide awake. In all the arts great men arose. New, quicker and better ways of doing things were found out, such as the way to print from type (about 1440). In 1492, when Columbus discovered America, thousands of other wise men set about trying to find out other wonderful things. The world was waking up.

About 1526 there was born in a little Italian village named Palestrina (Pal-es-tree'-na) a child named Giovanni Pierluigi (Gee-oh-vah'-nee Pe-er-loo-ee'-gi), who came to be known as Palestrina after his birthplace. Here is his picture:



Palestrina

Palestrina is famous because he did so much to better the music of the church, which at that time had sunk to a low level. Palestrina wrote a Mass of Pope Marcellus (Mahr-chell'-oos) which the great men of the church saw was so much better than anything they had had before that they at once decided that Palestrina's style of music was by far the best for the worship

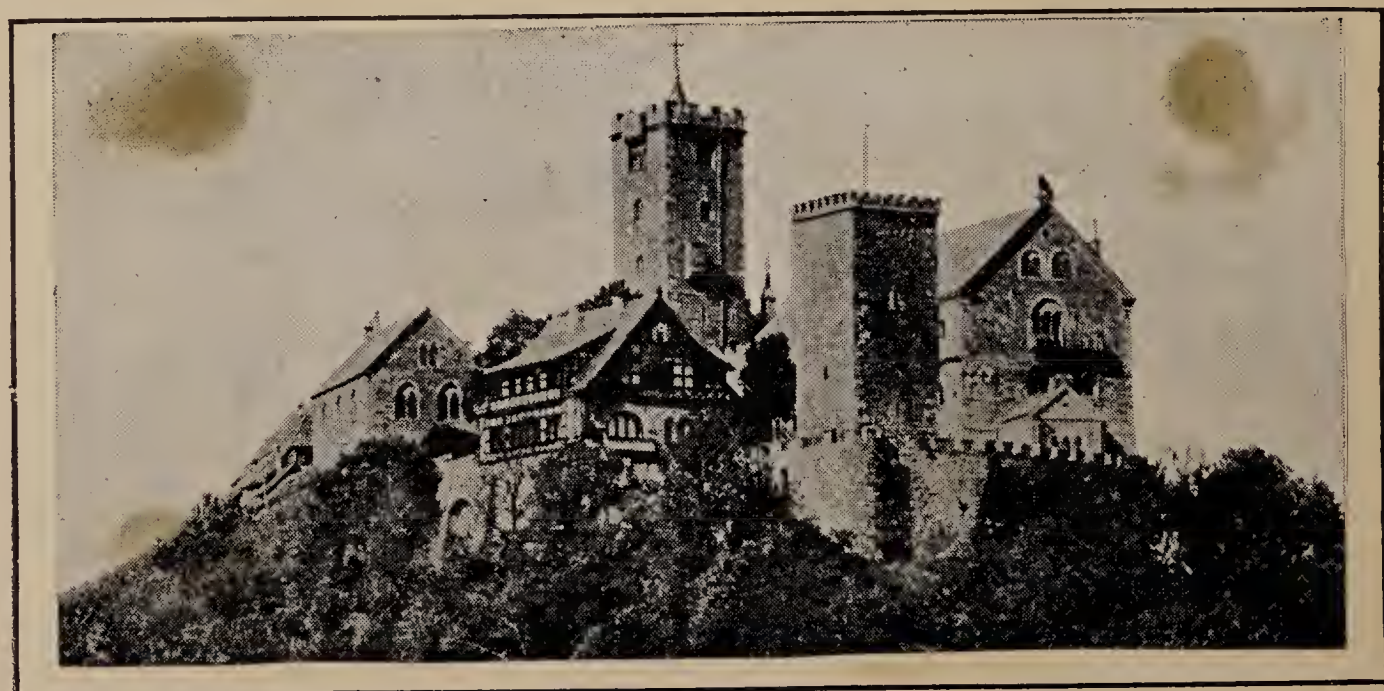
of God. He wrote many, many compositions of great worth and was for many years head musician to the Pope at St. Peters, the great church in Rome.



St. Peter's Cathedral at Rome

In Germany, Martin Luther had a part in the music of the Protestant Church. He was in no sense such a musician as Palestrina, but he knew enough to arrange hymns, partly from tunes the people already knew. These were loved by the people and widely sung at church services.

Here is the picture of a wonderful old building, half castle,



The Castle of the Wartburg Near the City Where Bach Was Born

half fort, in which Martin Luther lived and translated the Bible. It is called the Wartburg (Vahrt-boorg) in the little German town of Eisenach (Eye-sen-ach). In this castle the great singers' contest of which we learn in Wagner's Tannhauser (Tan'-how-ser) was held in all its glory. You will learn later that the noted composer, Johann Sebastian Bach, was born at Eisenach in sight of this castle.

Meantime the people in all parts of Europe took great interest in seeing their favorite stories acted upon the stage. Some of these plays were based upon Bible stories and were acted in the church.

From these beginnings grew the oratorio (or-a-tor'-e-o) which now is a kind of sacred play, sung without scenery, costumes or acting, by a chorus and solo singers, with an orchestra. Sometimes the chorus is very large, even a thousand or more. The first oratorio was given in the year 1600.

Meanwhile, instrumental music was becoming more and more popular. Here is the picture of a King in the middle ages visiting the shop of an instrument maker.



A Music Store of Years Ago

Two Italian composers, Peri (Pair'-ee) and Caccini (Kah-tchee'-nee), wrote music to a play called Dafne (1594) and later to a play called Eurydice (Oy-ree-dee'-che) so that the plays were sung instead of spoken. These were called operas. Eurydice was given at the marriage of King Henry IV, in 1600, and is said to have been the first opera given in public.

PLEASE TELL

WHAT DOES THE WORD RENAISSANCE MEAN?

It means the world is being re-born.

WHAT DID PALESTRINA DO?

He did much to better the music of the church, and he wrote many compositions of great worth.

WHY IS MARTIN LUTHER FAMOUS IN MUSIC?

He arranged hymns for the people to sing at church.

WHAT IS AN ORATORIO?

It is a kind of sacred play. Sometimes the chorus is even a thousand or more.

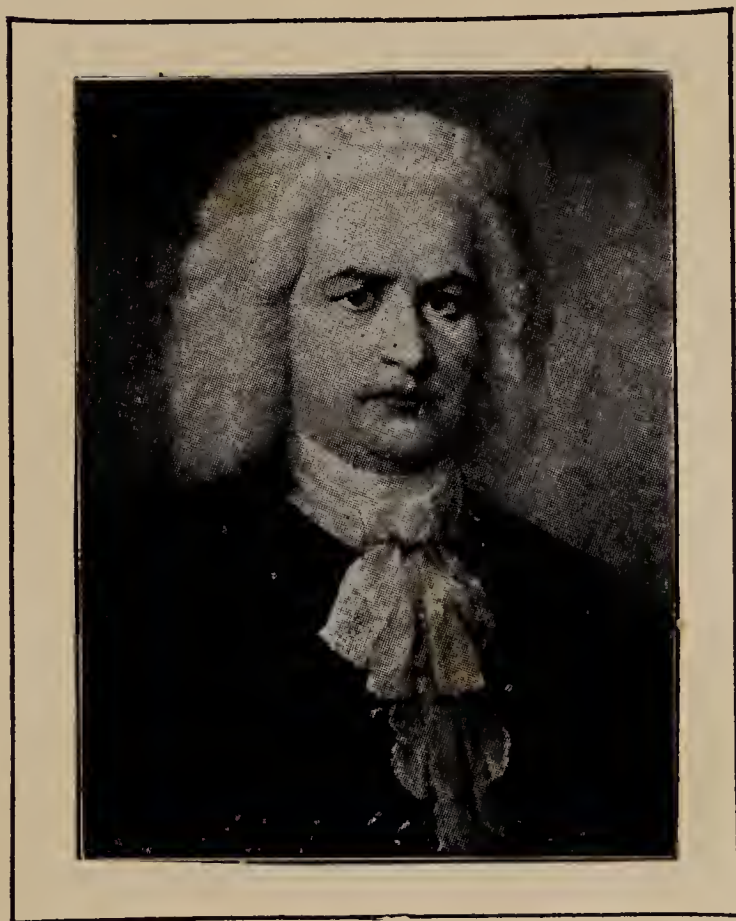
WHAT IS AN OPERA?

An Opera is a play that is sung instead of spoken.

VI

JOHANN SEBASTIAN BACH

“The Father of Modern Music”



Johann Sebastian Bach

Now we come to a musician who was so great that it seemed as though he had climbed to the top of a high mountain made up of all the wonderful works of those who had gone before him. This man was Johann Sebastian Bach (Yoh'-ann See-bas'-tin Bahk), who was born in the German village of Eisenach (Eye'-sen-ach), in 1685, sixty-five years after the first English people settled in Plymouth, Massachusetts. The house in which he was born was a quaint, simple German home which is still standing.

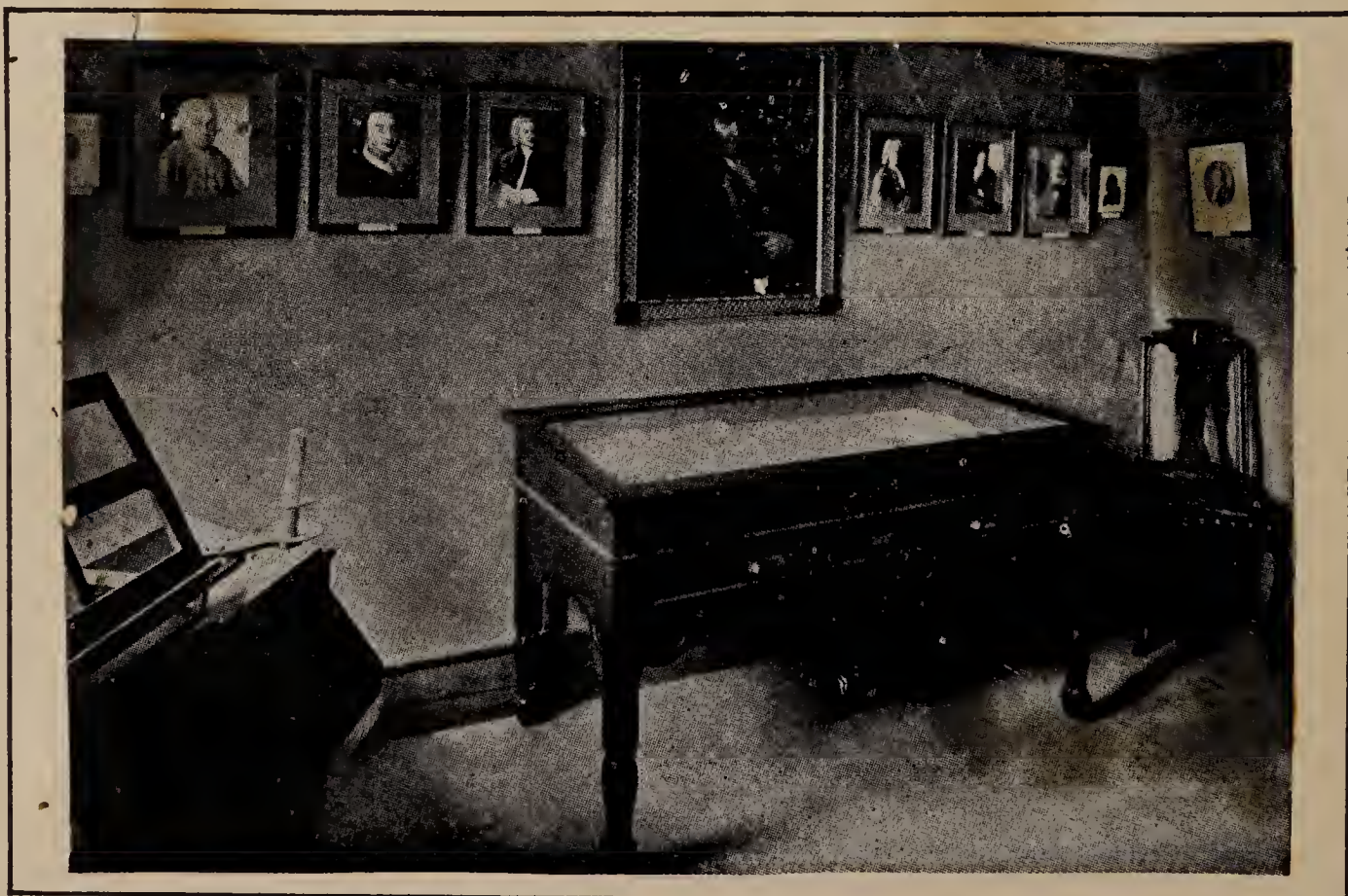
The picture on the following page shows the quiet, peaceful home of the famous master in the little German town.



Bach's Birthplace

Bach was a member of a wonderful musical family which gave the world during the two hundred years from 1600 to 1800 no less than fifty able musicians.

The boy's father was a good violinist and gave the little fellow his first lessons. Before he was ten years old the child was left an orphan. Then his older brother, Christoph, taught the boy to play the cembalo and the organ. The cembalo was one of the grandfathers of the piano. It often had two keyboards. Here is a picture of one that Bach played.



Bach's Cembalo

When Bach was a boy he had a fine soprano voice which got him a place in a church choir, so that he might go to the good school kept up by the church. There he studied with the organist named Böhm. He was also able to go to the nearby cities to hear fine organists and grand opera.

Indeed, we know that Bach let nothing stand in his way to get the best musical training. When he was twenty years of age he walked two hundred and twenty-five miles to hear the famous organist Buxtehude (Bux'-te-hude) play. He stayed away so long from his position as town organist at Arnstadt (Arn'-statt) that he was obliged to secure another place.

Bach spent most of his later years in the German cities of Weimar (Vy-mahr), Cöthen (Kay-ten) and Leipsic (Lipe-zig). Once he was asked to visit the famous King Frederick the Great, at Berlin. Indeed, the King honored Bach so greatly that when the old musician reached the royal Palace, the King excused himself from all his noble friends saying, "Old Bach has arrived," and gave all his attention to Bach.



Bach and Frederick the Great

In his old age Bach's eyes began to fail. It is said that when he was a little boy his brother forbade him to play and locked up the music in a cupboard. Little Bach was so anxious to play this music that he managed to get it out of the cupboard and copied the pieces by moonlight so that he would not be caught.



Bach Copying Pieces by Moonlight

This strain upon his eyes was so great that it is thought to be one of the things which made him wholly blind in 1749. Bach died the next year, but shortly before his death his eyesight came back.

Bach married twice and had twenty children. Two of his sons, Wilhelm and Karl Philipp Emanuel, became very famous as musicians. Bach's family life was very happy indeed and he liked nothing better than having his family gathered around him. Here is a beautiful picture of Bach in his home.



Bach and His Family

Why is Bach thought so great? In the first place his music is as perfectly made as the most delicate clock. The workmanship is as fine as it could possibly be. In the second place no musical problem seemed too difficult for him to solve. In the third place there is a kind of grandeur about many of Bach's compositions that moves great musicians at this day, perhaps more than the works of any other composer. Fourth, the number of great and perfect works that Bach wrote is so startling that it is hard to think that one man could have done so much in a lifetime.

Much of Bach's music is very hard for little folks to understand and like, but the more one studies music the more one seems to grow fond of Bach. You will learn later on of his Fugues (fewgs) in which one melody seems to go flying after another until the whole number of tunes become like flocks of beautiful birds, of all colors, in the air. Then you will hear of his great works written for the organ, for the church and for the violin. Indeed, we are sure that when you come to know Bach well you will not wonder that a great king stopped the business of his state to welcome so wonderful a master.

PLEASE TELL

WHERE WAS BACH BORN?

In the German village of
Eisenach in 1685.

DID HE COME FROM A FAMOUS FAMILY?

He was of a wonderful musical
family.

WHO WAS HIS FIRST TEACHER?

His first teacher was his father.

WHAT ORGANIST WAS IT BACH WALKED 225 MILES TO HEAR?

Bach walked 225 miles

to hear Buxtehude play the
organ.

HOW DID FREDERICK THE GREAT HONOR BACH?

He excused himself from all his noble friends
and gave his attention to Bach

TELL WHAT HAPPENED BECAUSE BACH STRAINED HIS EYES WHEN A BOY.

Bach strained his eyes
when a boy which caused him to be totally
blind in 1749.

TELL SOMETHING ABOUT BACH'S HOME LIFE.

Bach's life was very happy and he liked
to have his family gathered around him.

WHY WAS BACH THOUGHT TO BE SO GREAT?

There are 4 reasons.

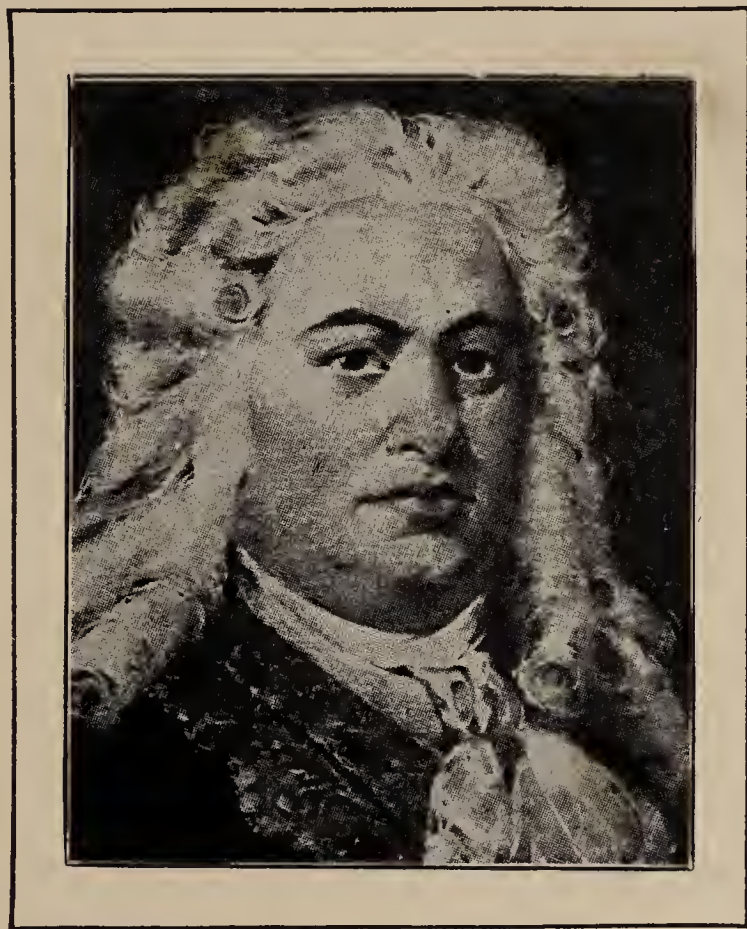
1. The Workmanship is fine.
2. No musical problem seemed too difficult for him.
3. There is no kind of grandeur about his compositions.
4. He wrote a great number of great and perfect works.

VII

GEORGE FREDERICK HANDEL

The Composer of "Messiah"

Every year at Christmas time great choruses of men and women gather in different parts of the musical world and sing an oratorio which tells the story of the life of Jesus Christ. It takes over two hours to give this work with its grand choruses, its beautiful solos and its parts for orchestra. The oratorio is called "Messiah" and was written by George Frederick Handel.



George Frederick Handel

Handel was born at Halle, Germany, in 1685. His father was both a barber and a surgeon to a neighboring duke. As no member of his family had ever been a musician he did not like the idea of his son caring for music. He wanted him to be a lawyer. Therefore, Father Handel threw all the little fellow's much loved toy trumpets, drums and other instruments into the fire.

But little Handel got over this and once, so the story runs, his father heard strange noises in the garret in the dead of the

night. Rushing upstairs with a lantern in his hand he found the boy playing in secret upon a brokendown harpsichord. Even then the father was not ready to give in.



Handel's Harsh Father

Father Handel set out one day to pay a visit to the Duke, who lived forty miles away. Little Handel begged to go but was refused. When his father left, the boy ran behind the carriage



Handel Running After the Coach

so far that, when his father saw him, he had to take him in and let him ride with him. At the court of the Duke, Handel surprised the musicians so greatly by his playing that his father let him take up music as a life study.

Handel was then just seven years old. His teacher, whose name was Zachau, took great interest in the boy but made him work very, very hard at organ study and also the study of how to compose music. In this he succeeded so well, that although he was little more than a child when he went to Berlin, the ruler of the land was amazed by his playing and offered to send him to Italy to complete his studies.

After his father's death Handel tried hard to study law, but his love for music was so great that when he had an offer of fifty dollars a year for playing in the palace church it was hard for him to stay at his law studies in the college.

Once with his mind set upon becoming a musician, Handel let nothing stand in his way to gain knowledge. Now we find him in the German city of Hamburg, where he is the second violin in an orchestra; again we find him in Italy writing operas which the Italians liked very much indeed. In England, where he went in 1710, he made a great name through his operas, which



A Child Leading the Blind Handel to the Organ

were written in Italian style. Handel liked England so much that he became a British subject, and to this day the British people are very fond of Handel's music. While in England, Handel gave twenty-seven of his operas, but the time came when people grew tired of these and he failed—losing all that he had saved. Then he started gaining new fame and fortune with his oratorios. The "Messiah" was first given in Dublin, Ireland, in 1742. When the Hallelujah Chorus was first heard in London the audience was so thrilled that everybody stood up.

Handel is said to have had a violent temper, and once when one of his singers refused to do as he wanted her to do, he is said to have taken her around the waist and threatened to throw her out of the window.

The last six years of Handel's life were spent in darkness as he was totally blind. A little child had to lead him to the organ bench when he wanted to play. He died in 1759 and was buried in the famous English church, Westminster Abbey.

PLEASE TELL

WHAT IS THE STORY OF THE "MESSIAH"?

It is the life of Jesus Christ.

WHAT WAS HANDEL'S FATHER?

His father was both a barber and a surgeon to a nobleman.

WHERE WAS LITTLE HANDEL ONCE FOUND IN THE DEAD OF THE NIGHT?

He was found in the street in the dead of the night playing upon a straw-sickard.

WHAT DID HANDEL'S FATHER WANT HIM TO BECOME?

Handel's father wanted him to become a lawyer.

WHAT DID HANDEL WRITE FIRST WHEN HE WENT TO LONDON?

Handel wrote the Hallelujah Chorus.

WHY DID HANDEL FAIL? *He failed because the people got tired of his operas.*

TELL SOMETHING OF HANDEL'S LAST DAYS.

He was totally blind his last six years.

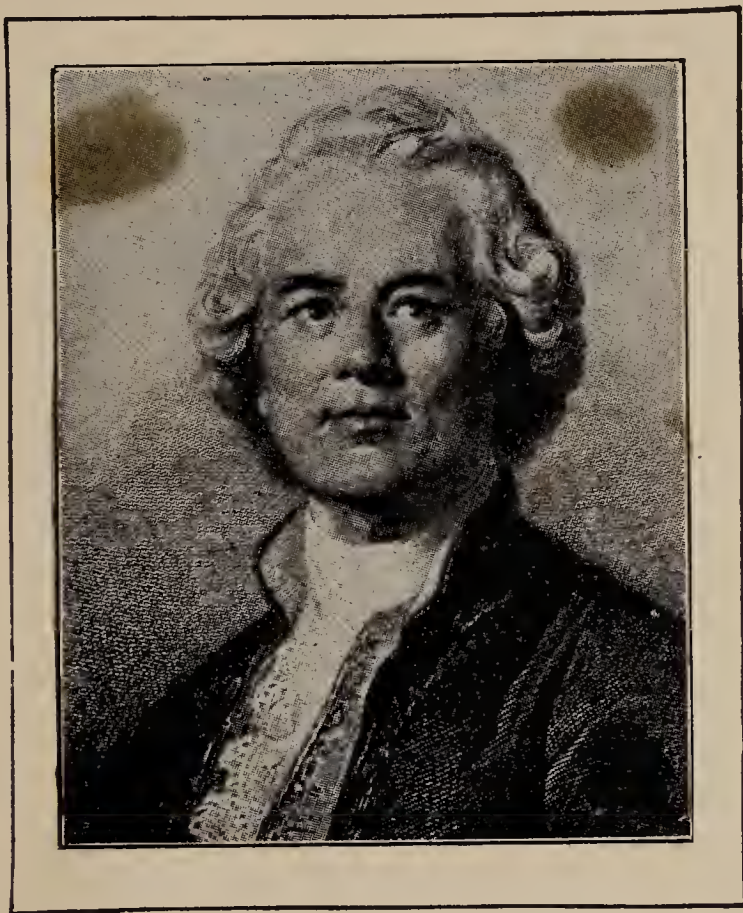
WHERE WAS HANDEL BURIED?

He was buried in Westminster Abbey in 1759.

VIII

CHRISTOPH WILLIBALD GLUCK

The Composer Who Tried to Make Opera Better



Christoph Willibald Gluck

When you read of a great war you do not learn the names of the private soldiers but only those of the famous soldiers, the generals and the captains. Thus in music, while we have told you about only two very great composers, Bach and Handel, there were of course thousands of other hard-working musicians and composers of less fame. Do not think that we jump from the time of Bach and Handel to that of Gluck without any bridge; there were a great many other noted musicians working at the same time only we have not time to read about them just now. Christoph Willibald Gluck was born in the German town of Weidenwand (Vy'-den-vand) in 1714. His father was a forester. That is a man who looks after a forest to see that no damage is done to it. When Gluck was a little boy he used to follow his father on his trips through the forest, and he liked nothing better than to sing to the trees and the birds. This is a habit he kept through life.



Gluck Singing in the Forest

When he was twelve his father placed him in a school where his teachers were priests who were very kind to him and taught him the organ, the violin, singing and the 'cello. The word 'cello is a short form of the word violoncello, a picture of which may be found on page 76.



Gluck's Pupil Paying Him in Eggs

After he left the school he was very poor and had to make his living playing at country dances and by giving lessons. His pupils often paid for their lessons in eggs, which he would take and sell for what they were worth.

When he was twenty-two years of age a nobleman in Vienna became his protector or patron. That is, he agreed to support him and look after him. There Gluck studied for four years with an Italian named Sammartini (Sam-mar-tee'-nee). Gluck was twenty-seven years old when his first opera was given. His operas became very successful and he was called to go to many different countries to help in giving them. He was a favorite at the Austrian court, where he became the music teacher to the Princess Marie Antoinette who afterwards became Queen of France.



Princess Marie Antoinette

When he was most successful he felt that his work was not on as high a grade as it might be. He thought that the music to an opera ought to bring out the meaning of the opera and not merely be tunes hung on silly words. With this in mind he set out to write better operas than he, or any other man, had written before. He wrote several which were so beautiful that the public soon learned to love them. Perhaps the greatest one is *Iphigénie en Tauride* (Iff-e-gen-ee on Taw'-reed). Gluck died in 1787.

PLEASE TELL

WHAT WAS GLUCK'S FATHER?

.....
IN WHAT KIND OF A SCHOOL WAS GLUCK
TAUGHT?

.....
HOW DID GLUCK MAKE HIS LIVING AFTER HE
LEFT SCHOOL?

.....
HOW OLD WAS GLUCK WHEN HIS FIRST OPERA
WAS PRODUCED?

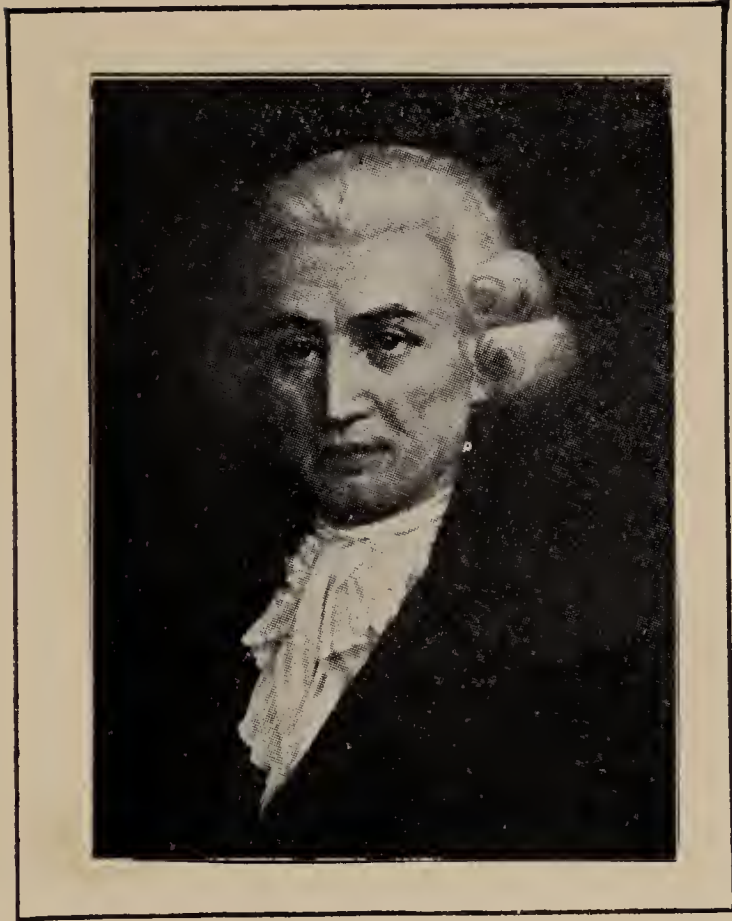
.....
WHAT FAMOUS QUEEN DID GLUCK TEACH?

.....
HOW DID GLUCK BETTER THE OPERA?

.....

IX

FRANZ JOSEF HAYDN The Father of the Symphony



Franz Josef Haydn

If you have ever been to hear a great orchestra—that is, from fifty to one hundred men playing upon all sorts of string and wind instruments, you may have heard a certain kind of composition known as a symphony. Many of the great masters have written symphonies, but Haydn (High'-den), about whom we are now to study, was called "the father of the symphony." Indeed, the musicians of his own time thought so much of him that they called him "Papa Haydn." Haydn was born at Rohrau, Austria, in 1732. His father was a maker of wheels and his mother a cook. He was very musical as a boy and once he caused much laughter by beating the bass drum in a village parade. He was too little to carry it and so the drum was perched on the shoulders of a hunchback who marched ahead.

As a boy he played the violin and the harpsichord. For a time he sang in the great church of St. Stephen, in Vienna, and in this way earned his education. After he left the church he was very poor and lived in a garret, but his heart was happy and he kept on working every day. A rich poet, who lived in the



The Boy Haydn Beating a Bass Drum

house under Haydn's garret, helped Haydn to meet a famous Italian musician named Porpora (Por-por'-a) and Haydn became Porpora's servant in order to be his pupil. He was willing to do anything to get ahead in his music and we are not surprised to learn that the boy often blacked his master's boots.

No. 37

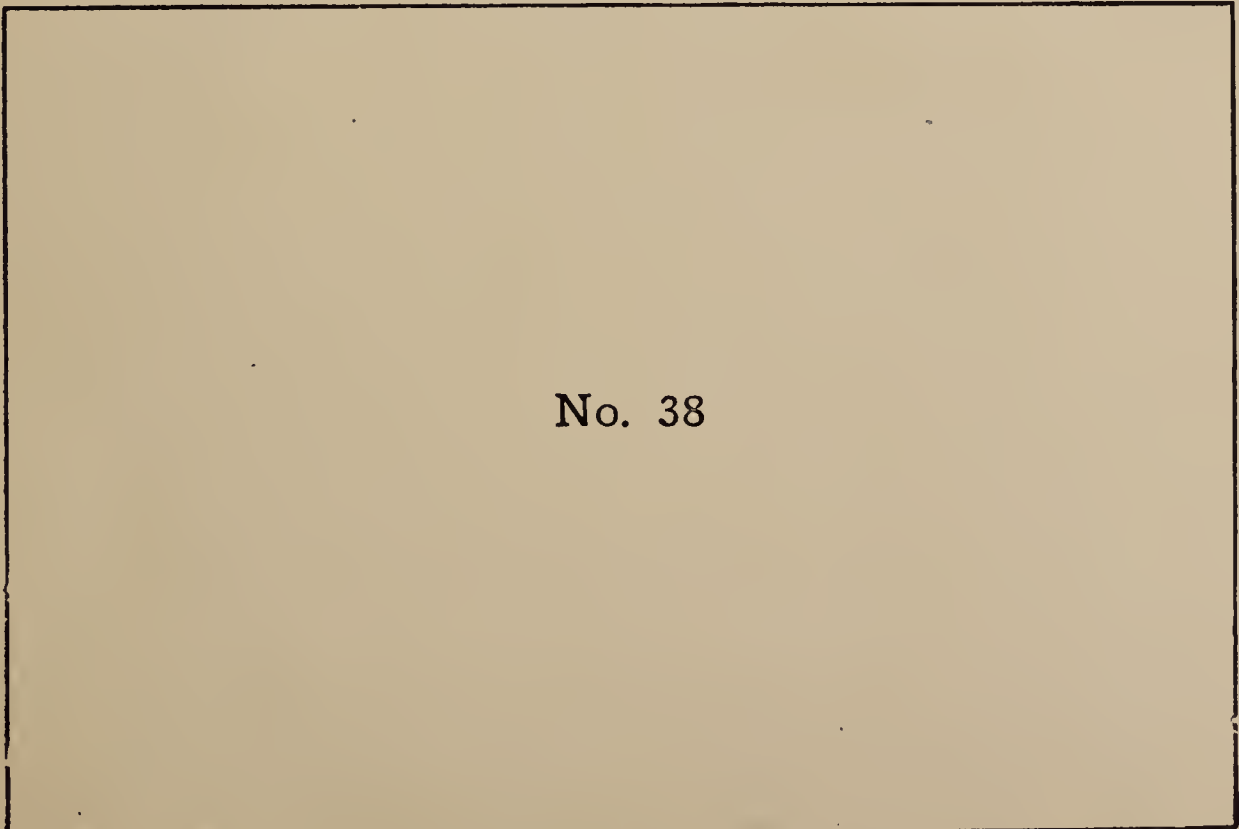
Haydn Blacking Porpora's Boots

Finally he came to have very rich friends who were counts and princes. Some of these belonged to a famous Hungarian

family known as Esterhazy (Ess'-ter-hah'-zee). They lived in grand style and had a fine orchestra and an opera house in their palace. Haydn could then write all the music he wanted to write, and in this way he wrote many fine symphonies. When you come to play pieces called sonatas you will find that the music follows a certain plan, just as the builder follows the plans of the architect in making a house. Symphonies are nothing more than sonatas written for the orchestra instead of the piano or the violin. Haydn stayed with this noble family twenty-nine years.

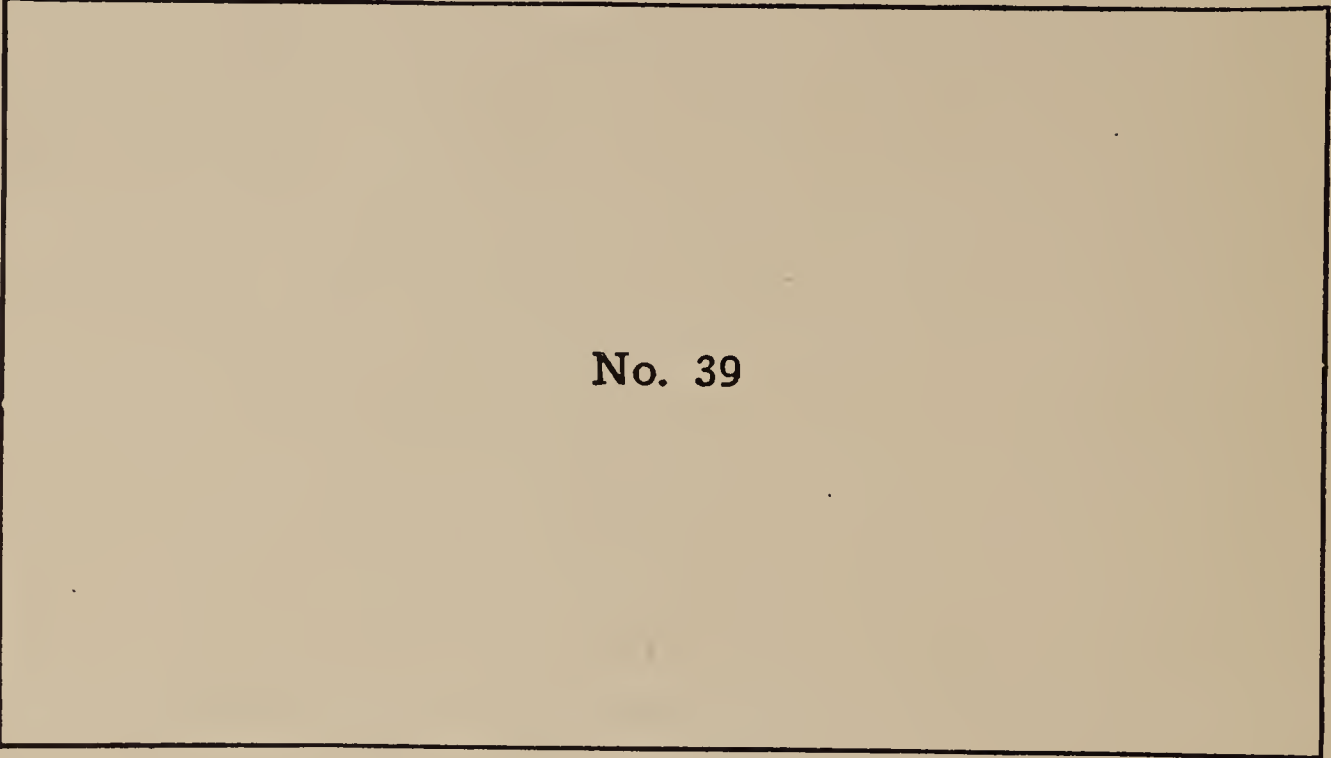
In 1791 he went to London where he gave many famous works. On his way back to Vienna he met at the City of Bonn a young man named Beethoven (Bayt'-hov-en) who later became his pupil and lived to be very famous. Another noted pupil of Haydn was Mozart (Moht'-zart) about whom we shall read in our next chapter. In 1794 Haydn went to London again and gave his well-known oratorio, "Creation," which is a musical picture of the beginning of the world as told in the Bible. After Handel's "Messiah" one might call this the most famous oratorio.

Haydn went back to Vienna and, although almost seventy years of age, wrote another oratorio called "The Seasons," which is known for the great freshness and youth of its music. Haydn was now greatly loved by all his country people and a great performance of "Creation" was given in his honor, at which nobles and famous men treated Haydn like a great ruler. Leaving the hall that night he gave his last blessing to the orchestra.



No. 38

Not long after that Napoleon's troops fought to capture Vienna and Haydn wrote a great national hymn for his people which is still known as the Austrian Hymn. This is the melody of it:



No. 39

The aged Haydn had many admirers, among whom was Beethoven, who used to visit his old teacher.



No. 40

Beethoven Kissing the Hands of His Master Haydn

The taking of Vienna by the French broke Haydn's heart and he died soon thereafter. (May 26, 1809.) The French thought so much of Haydn, however, that they attended his funeral in order to pay honor to him.

PLEASE TELL

WHAT DO MANY MUSICIANS CALL HAYDN?

.....

HOW DID HAYDN EARN HIS EDUCATION AS A BOY?

.....

WHAT DID HAYDN DO FOR PORPORA?

.....

HOW IS A SYMPHONY LIKE A SONATA?

.....

WHAT FAMOUS ORATORIOS DID HAYDN WRITE?

.....

WHAT NATIONAL HYMN DID HAYDN WRITE?

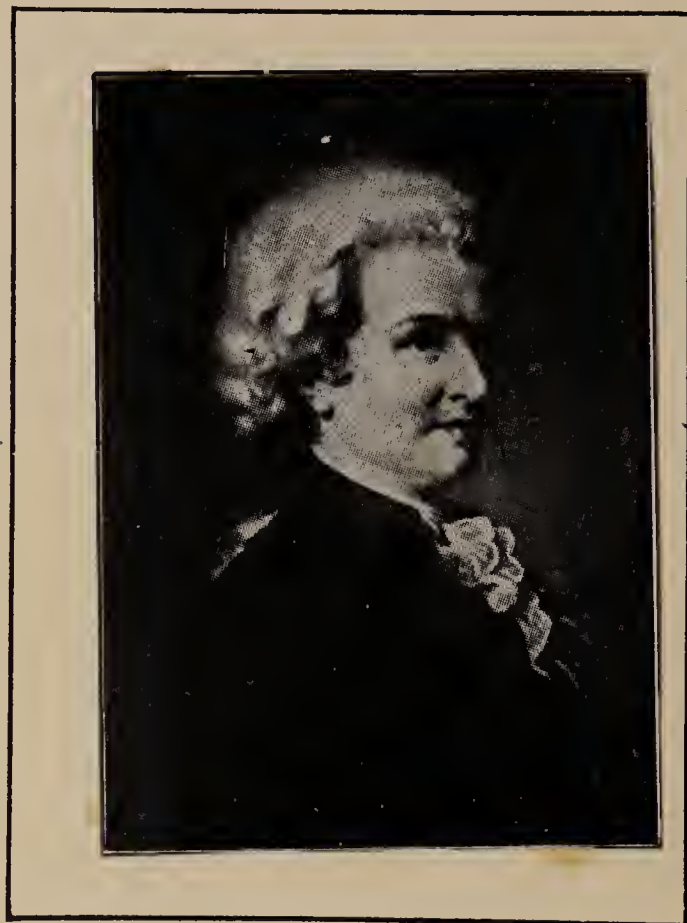
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WHY DID THE FRENCH SOLDIERS ATTEND HAYDN'S FUNERAL?

.....

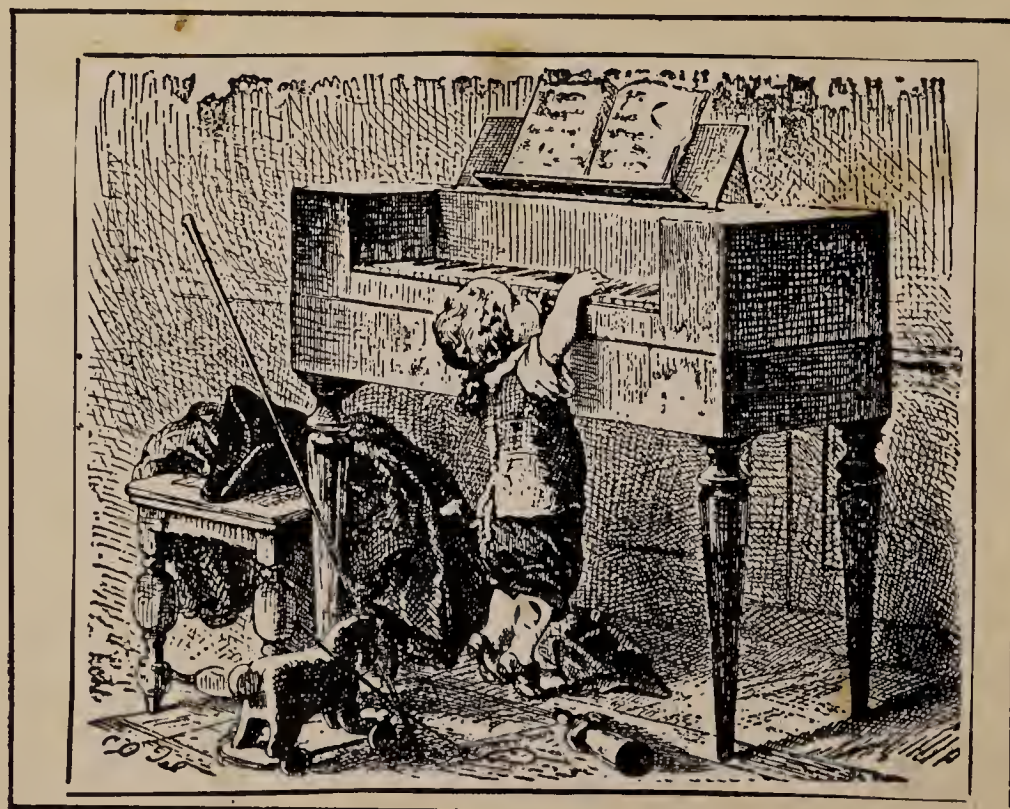
X

WOLFGANG AMADEUS MOZART The Most Wonderful of Musical Children



Wolfgang Amadeus Mozart

Mozart is often called the most wonderful musical child, for when he was hardly out of his mother's arms he would reach up to the keyboard and pick out little tunes.



The Baby Mozart

Mozart was born in the lovely Austrian city of Salzburg, in 1756. At five years of age, when most little folks are just beginning in Kindergarten, Mozart had already made up some very pretty little pieces of his own. When he was ten years old people came from far and near to hear him play the organ, the clavier and the violin. His sister was also musical and Mozart's father, who was a musician, took his children to the courts of Kings and Queens where the little ones became great pets. Here is a picture of the Mozart children playing before the Queen of Austria.



The Mozart Children Playing for the King and the Queen

Here we see the marvelous child Mozart at the age of seven conducting one of his own compositions.

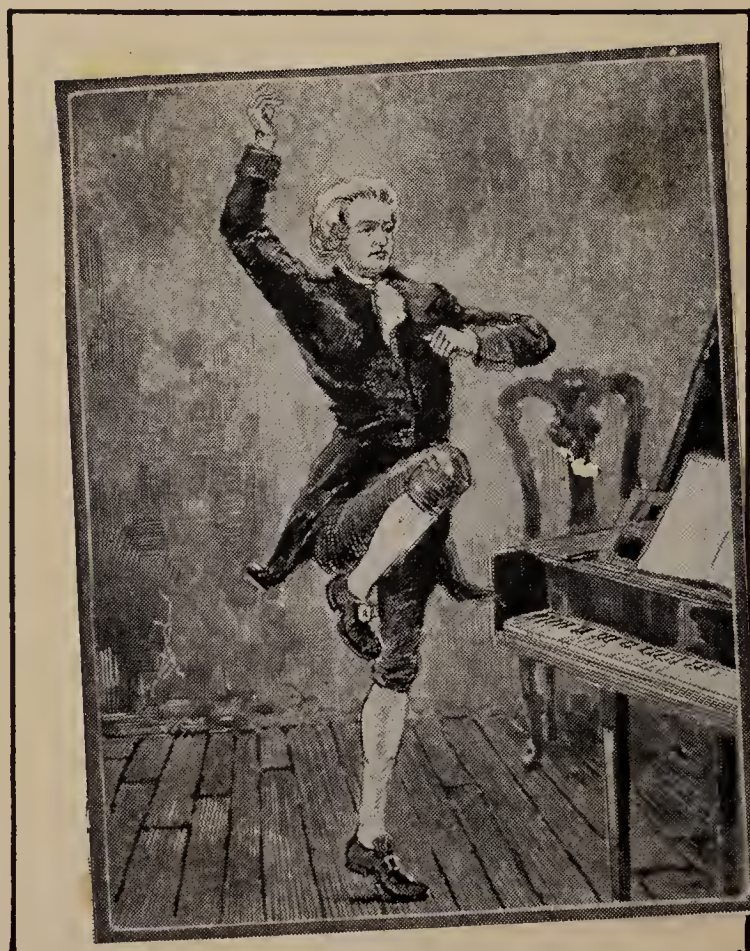
Father Mozart taught both of his children himself, but he felt that the best schooling they could have would be travel, and they spent nine years away with him in traveling from one great city of Europe to another. Among the famous musicians Mozart met was Haydn, who took a great interest in the young man and taught him many things.

Mozart had a wonderful memory for music and once, after hearing a very hard piece sung in the private church of the Pope at Rome he wrote down all the music note for note.



The Boy Mozart Conducting

Mozart' was not a good business man and for this reason he let many people get the best of him. Even the men who offered to care for him, one of whom was an Emperor and another a high officer in the church, did not value him enough. For this reason he was very poor. Once one of his friends went to see him and found him dancing to keep warm in the middle of winter. He could not afford a fire in his room.



Mozart Dancing to Keep Warm

Mozart wrote music for the church, music for the opera, music for the concert—in fact, no other great composer has written more different kinds of music and met with success in all. Mozart's operas are so wonderful in their way, that no one has ever written finer operas in the same style. They were very successful but brought him little money. Mozart married Constance von Weber (Vay'-ber), a cousin of another composer, about whom we shall learn later. Though they were very poor they were very happy.

Once an unknown man came to Mozart and asked him to write the music for a funeral service, called a Requiem (Ray-quee-em). Mozart agreed to do this. The stranger came again but would not give his name. Mozart then set to work upon the music but told his wife that he thought he was writing his own funeral music. He was taken very sick but still he kept on writing the music. The following is a sad picture of the dying Mozart composing.



The Dying Mozart Composing His Funeral Music

When he died in 1791 this music was sung at his funeral. He was badly in debt and no one knows just where the great man was buried. Does it not seem a great pity that anyone who could bring so much beauty into the world might not have been given more care and love and higher rewards while he lived here? He was only thirty-five years old when he died.

PLEASE TELL

WHAT DID MOZART DO WHEN HE WAS LITTLE MORE THAN A BABY?

.....

WHERE WAS MOZART BORN?

.....

FOR WHAT GREAT QUEEN DID MOZART AND HIS SISTER PLAY?

.....

WHAT FAMOUS MUSICIAN TOOK AN INTEREST IN MOZART?

.....

TELL SOMETHING ABOUT MOZART'S MEMORY.

.....

WHY WAS MOZART POOR?

.....

WHAT KIND OF MUSIC DID MOZART WRITE?

.....

TELL THE STORY OF MOZART'S REQUIEM.

.....

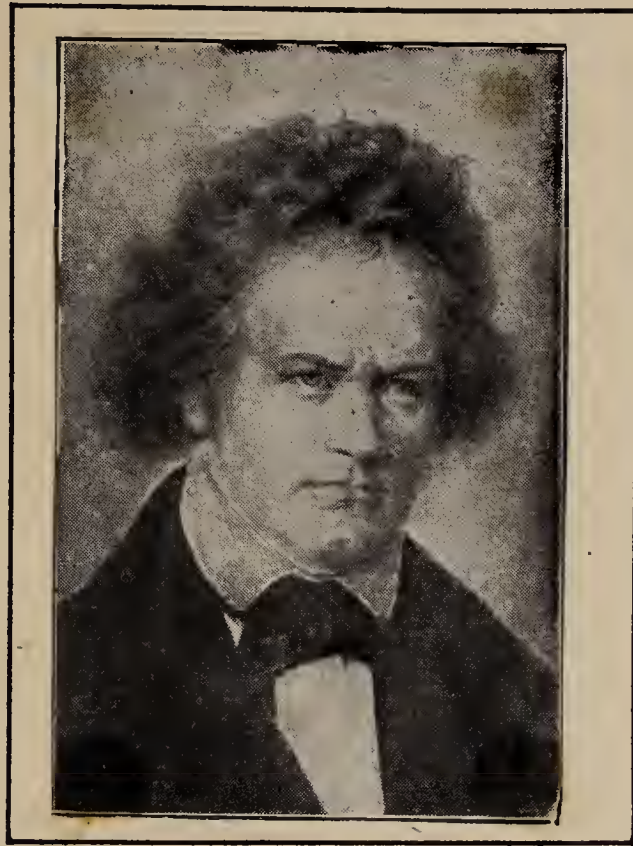
HOW OLD WAS MOZART WHEN HE DIED?

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XI

LUDWIG VAN BEETHOVEN

The Drunkard's Son Who Became a Great Master



Ludwig van Beethoven

Beethoven was born at Bonn, on the River Rhine, December 16, 1770.

There is nothing so sad as the picture of a little child trying to lead a drunken father away from a saloon. Often during the



Little Beethoven and His Father

childhood of Ludwig van Beethoven the little fellow was seen in the streets trying to coax his father home. The father was a singer and dearly wanted his little boy to be a musician, but he went about it in the wrong way, for he beat the child cruelly if he did not practice.

These beatings made Beethoven hate music and he must have lost much valuable time because one must love music to get ahead in it. Beethoven had the best teachers in the town of Bonn, and he made rapid progress in all branches. When he was twelve, he played the organ so well that he used to take his teacher's place in the court church. A little later, he was leading the band in the court theatre. At that time the city of Vienna was famous for the number of noted musicians who lived there. Mozart, Haydn, Gluck and many others made Vienna their home and it was natural that Beethoven should make a trip to Vienna. There he met Mozart, who was fourteen years older than Beethoven. Beethoven then went back to Bonn and there met the composer Haydn, who urged him to go back to Vienna for more study. In Vienna, Beethoven became Haydn's pupil and made great progress. There he also had another teacher with the long name of Albrechtsberger (Al'-brekts-bayr-ger) who had little faith in Beethoven's chance of becoming great.

Through many fine friends, some of them noblemen, Beet-



Beethoven and His Housekeeper

hoven soon found great favor for his wonderful works. Many people thought him very queer, because he did as he chose to do without consulting the opinions of others. He used to like to go walking in a pouring rain. When he became warm and excited from playing or composing he would take the water pitcher in his room and pour quarts of water over his wrists, thinking nothing of the poor people on the floor below. It is said that he once got angry with his housekeeper and threw eggs at her.

But Beethoven was so great that people forgave him for his rudeness and queerness. He wrote nine splendid symphonies, an opera called "Fidelio" and many sonatas for piano which are so beautiful that you should practice hard to prepare yourself to play them. In fact, when we think of the very large number of very great works which Beethoven wrote we must at least say that there never lived a greater composer than Beethoven.

When he was a little over thirty years of age Beethoven became nearly deaf and grew worse year after year until he could hear nothing of the wonderful music he was writing. Pianos with three wires for each tone were made, but even then he was not able to hear. The wonder of it was that he went right on composing; and wrote some of his greatest works after he was deaf.

Once when he was at a grand concert one of his symphonies was played with great success. The listeners clapped their hands loudly but it was necessary to turn Beethoven around to see them clapping, as he could not hear a sound.



The Deaf Beethoven Fails to Hear Applause

This noted man died in Vienna, March 26, 1827, at the age of fifty-six. He was a great sufferer in many ways and was glad when the end came.

PLEASE TELL

WHY DID BEETHOVEN'S FATHER BEAT HIM?

.....

WHERE WAS BEETHOVEN BORN?

.....

HOW OLD WAS BEETHOVEN WHEN HE PLAYED
IN CHURCH?

.....

NAME SOME FAMOUS MUSICIANS WHO LIVED IN
VIENNA.

.....

NAME TWO FAMOUS MUSICIANS WHO WERE
TEACHERS OF BEETHOVEN.

.....

TELL SOME QUEER THINGS THAT BEETHOVEN
DID.

.....

WHY DID PEOPLE FORGIVE BEETHOVEN'S RUDE-
NESS?

.....

WAS THERE EVER A GREATER COMPOSER THAN
BEETHOVEN?

.....

HOW OLD WAS BEETHOVEN WHEN HE BECAME
DEAF?

.....

WHEN DID BEETHOVEN DIE?

.....

XII

FRANZ PETER SCHUBERT

The Greatest of Song Composers



Franz Peter Schubert

We have called Schubert (Shoo'-bert) the greatest of song composers, but you must not think that Schubert did not write other kinds of music quite as great as his songs. His symphonies, his solos for many instruments, his choruses, are of the highest class, but no composer has written so many famous songs as Schubert.

Schubert's father was a school teacher and his mother, like the mother of Beethoven, was a cook. Schubert was born in Vienna, in 1797. His early years were marked by very great struggles. His parents were very poor. His first teachers were his father and his brothers. After that he studied with other teachers, the most famous of whom was Salieri (Sah-lee-eh'-ree). When he was eleven he could play the violin, the organ and the piano. He also sang in the King's church and in that way earned his own schooling.

While at the school he commenced to compose works that won him the praise of all. After he left the school he was so poor that he was glad to get any kind of work. For a time he taught in his father's school in the country, but later went back to Vienna, where he spent most of the rest of his life. At one time he was forced to live in the garret of an old house and was too poor to buy enough paper on which to write his songs.

Once he was too poor to own a piano and he used to walk up and down before the house of a friend waiting for a chance to practice upon his friend's piano.



Schubert Waiting for a Chance to Practice

Schubert's ideas came to him constantly in all sorts of places. Once he was in a summer garden in Vienna eating his dinner in the open air. Having an idea for a song, but not having any music paper, a friend drew some lines upon the back of a bill-of-fare, and in a few minutes Schubert had put down one of the most famous of all his songs. This noted work is sung in concert halls all over the world to this day. The words of the song are by the great English writer, William Shakespeare and the song is called "Hark! Hark! the lark at heaven's gate sings."



Schubert Composing "Hark, Hark, the Lark"

Schubert was very fond of the country, but he had to work so hard for his living that he had very little time to walk in the woods and the fields. The sad part of all this is that his works have brought thousands and thousands of dollars to others since Schubert's death.

Schubert was a true artist. That is, he looked upon everything he did as something he was writing for all time. He would give just as much thought and effort to writing one of his little songs as he would to a great symphony. Schubert wrote over six hundred songs.

One of his most beautiful sets of songs is known as the "Miller Songs." This is a set of many lovely tunes with words telling about scenes in the country. In these, as in many of his other works, he tried to have the music picture the thought of the song. That is, in a song that tells of a ghost chasing a father with a dying child in his arms, one can hear in the piano part music that sounds like the running horse. This song was called "The Erl King" and was written when Schubert was only eighteen years old. Yet it is one of the greatest songs ever composed. Here is a picture of Schubert playing it to his young friends.



Schubert Playing for His Friends

Schubert had a lovely nature and, of course, had many friends, but they could not seem to help him from being very poor. When he died, all that he left was a few clothes and books, worth only about twelve dollars. Yet no rich man has ever given more to the world than poor Schubert, as the music he wrote is just as highly thought of today as it was a century ago. It will live on far longer than money or great buildings. One of his ten symphonies, called the "Unfinished Symphony," because he never found time to write the last part, is thought to be one of the most beautiful pieces of music ever written.

Schubert died in 1828, when he was only thirty-one years of age.

PLEASE TELL

WHY IS SCHUBERT CALLED THE GREATEST OF
SONG COMPOSERS?

.....

WHERE WAS SCHUBERT BORN?

.....

WHO WERE SCHUBERT'S FIRST TEACHERS?

.....

WHY DID SCHUBERT LIVE IN A GARRET?

.....

TELL HOW HE WROTE "HARK! HARK! THE LARK."

.....

TELL THE STORY OF "THE ERL KING."

.....

WHAT KIND OF RICHES DID SCHUBERT LEAVE TO
THE WORLD?

.....

NAME ONE OF SCHUBERT'S GREATEST WORKS.

.....

WHEN DID SCHUBERT DIE?

.....

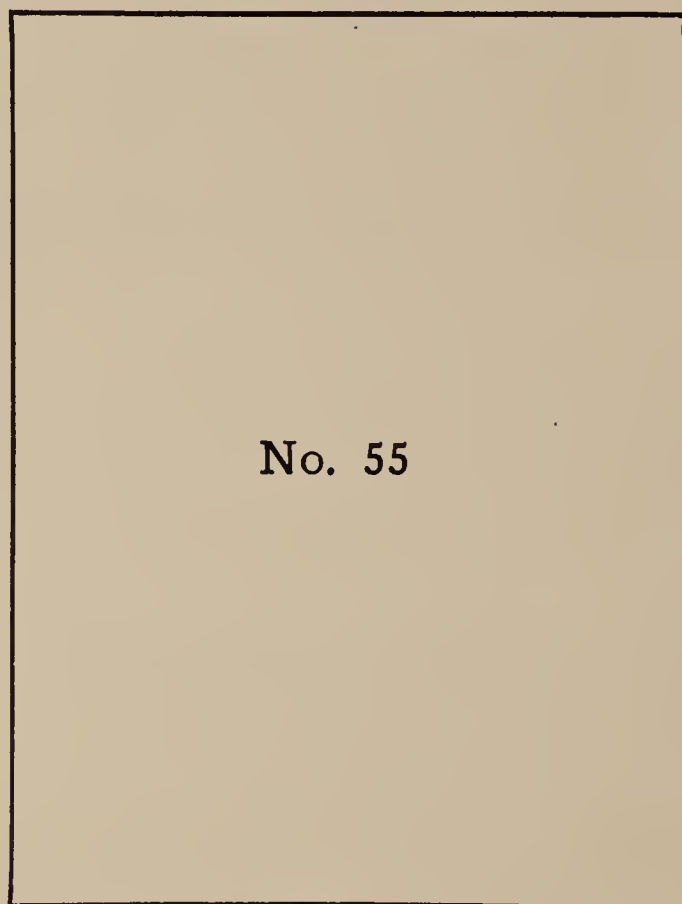
HOW OLD WAS HE WHEN HE DIED?

.....

XIII

FELIX MENDELSSOHN

The Composer of the "Songs Without Words"



Felix Mendelssohn

Unlike the fathers of many of the great masters, Mendelssohn's father was well to do. Mendelssohn (Men'-dels-sohn) was born on the third of February, 1809, in Hamburg, Germany, in the house shown in the following picture, a very fine house indeed for those days.

Mendelssohn's grandfather was a famous Jewish wise man or philosopher. Sometimes we see Mendelssohn's name as Mendelssohn-Bartholdi (Bar-tol'-di). This was a compliment to his mother's family which had taken the name of a rich Frenchman for business reasons.



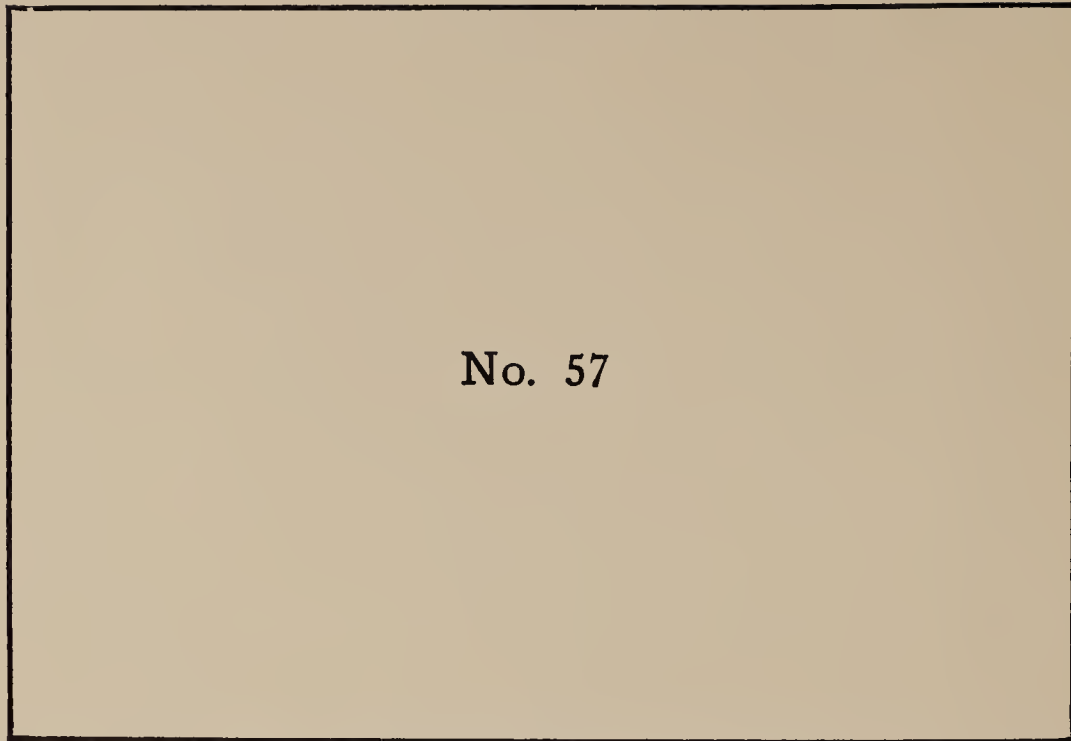
No. 56

Mendelssohn's Birthplace

The boy was happy in having two lovely sisters, Fanny and Rebekah, both of whom were older than he. Fanny was a life-long companion of Mendelssohn and she had, in many ways, as much talent as her brother. In those days, however, it was not the fashion for women to try to be as famous as men, but it is a fact that some of the lovely pieces called "Songs Without Words" by which Mendelssohn is so well known were really written by Fanny Mendelssohn. Felix, however, wrote most of the best known ones.

These wonderful children were first set to work studying music by their mother. Later they studied with a French lady in Paris and then in Berlin with German teachers, the best known of whom was Carl Zelter. Mendelssohn was also very fond of drawing and learned to make pictures which many artists admire.

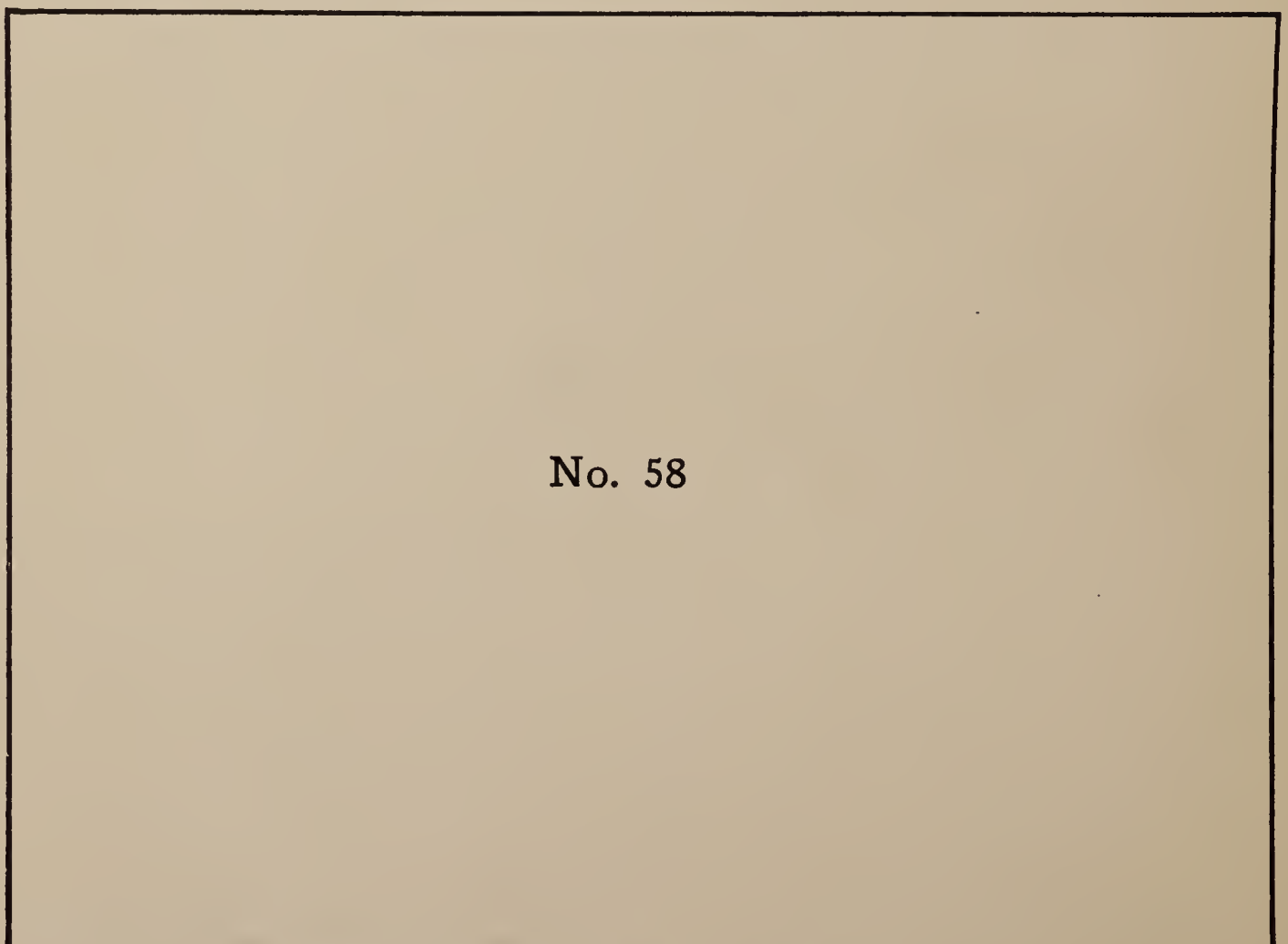
Here is a picture that he once drew of a gorge.



No. 57

One of Mendelssohn's Drawings

By the time that Mendelssohn was nine years old he was so skilful that he gave a concert in public as a pianist. As time went on he became more and more famous, and when he was twelve years old his teacher, as a great treat, took him to visit the great German poet Goethe (Gay'-teh). It was a wonderful honor for a child to play before such a master.



No. 58

Mendelssohn Playing for the Poet Goethe

In the meantime Mendelssohn had commenced to compose, and when he was eighteen years old he wrote music to Shakespeare's play, "A Midsummernight's Dream," which led people to see at once that he was one of the greatest of the masters of music. People still wonder how it was possible for a youth to write such very beautiful music. For a time the youthful Mendelssohn



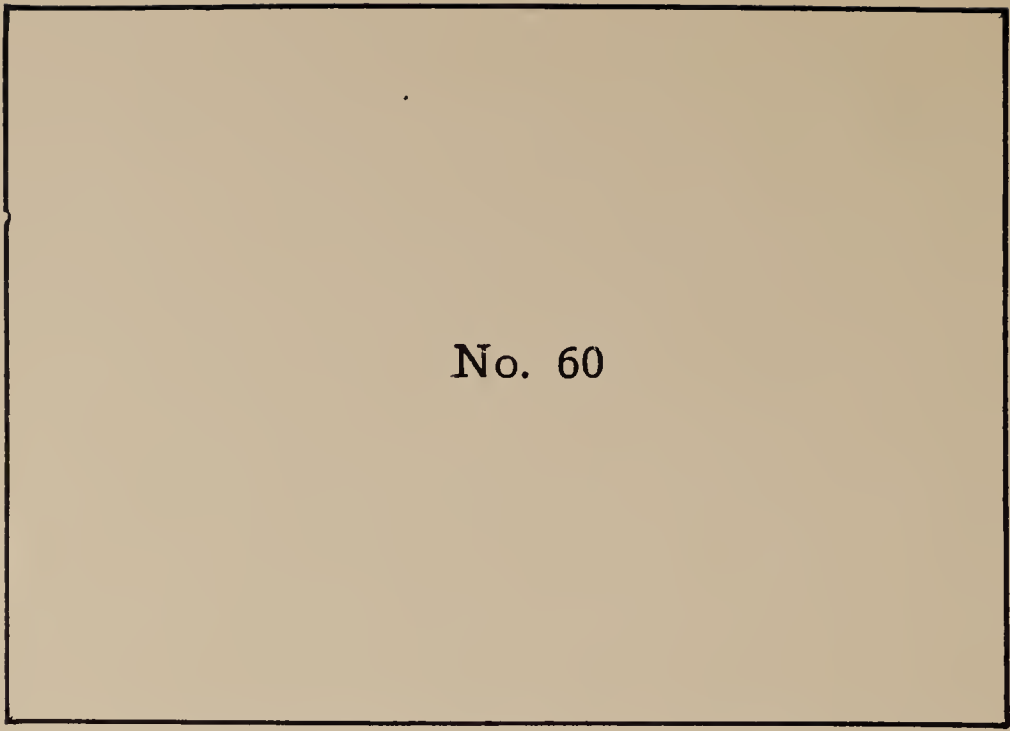
No. 59

Ignaz Moscheles

studied with Moscheles (Moh'-shay-lays), who then was looked upon as one of the leading teachers in Germany. Moscheles had known Beethoven and many famous musicians so that Mendelssohn gained much from being with him. Moscheles became a fast friend of Mendelssohn throughout the rest of his life.

As Mendelssohn became more and more famous he made trips to distant cities and countries. On some of these he went to England where he learned more of the fondness of the English people for oratorios. This led Mendelssohn to write his noted oratorios, "Elijah" and "St. Paul."

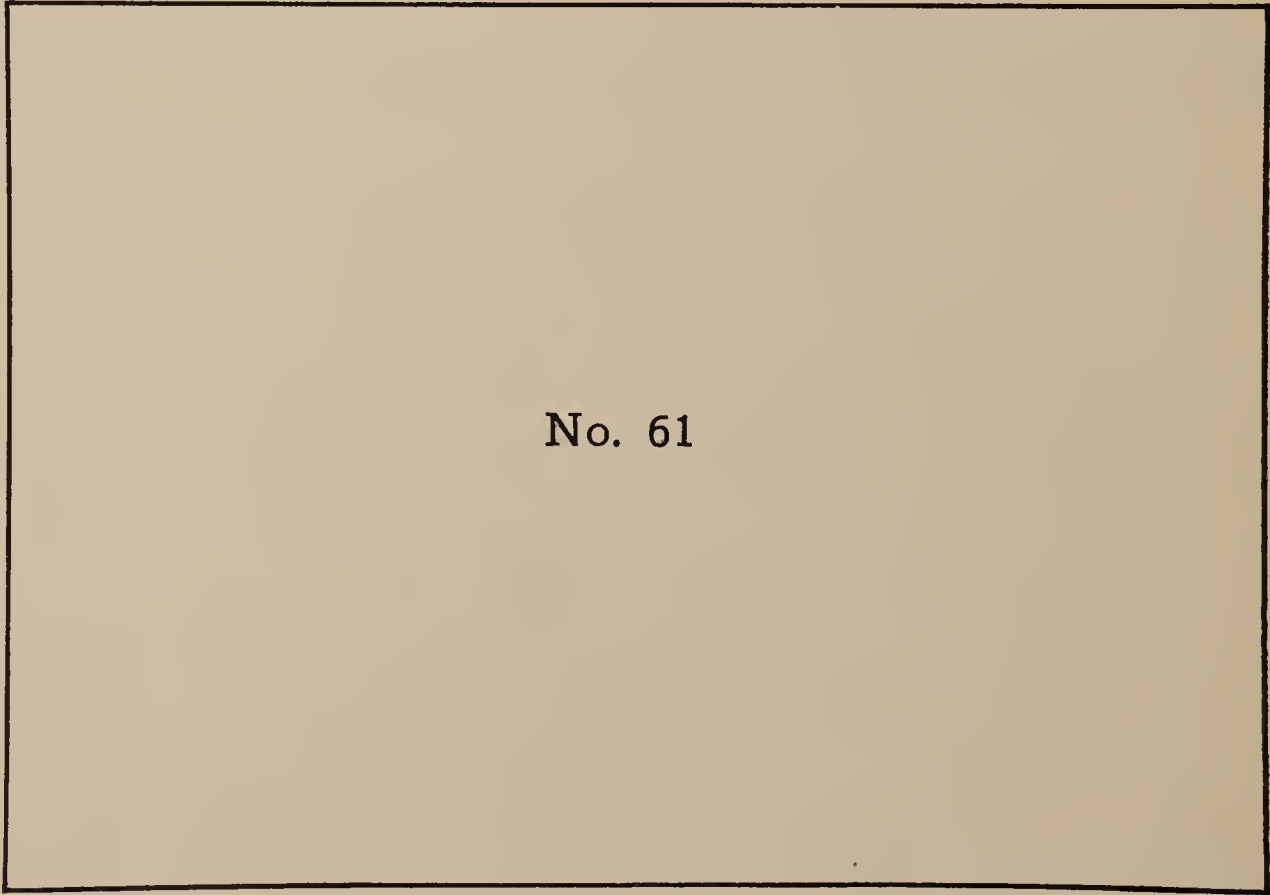
In the latter part of his life he made his home in Leipsic. In Leipsic there was a famous concert hall known as the Gewandhaus (Gay-vahnd'-house). The orchestra that gave concerts in that hall was known as the Gewandhaus Orchestra and is to this day one of the very finest orchestras in the world. Mendelssohn became conductor of this orchestra and his work brought new success to the organization.



No. 60

The Famous Gewandhaus in Leipsic

Although a very busy man he also founded a great conservatory known as the Leipsic Conservatory, at which many composers, whose names will never be forgotten, have since been students. This is the present building.



No. 61

The Leipsic Conservatory

Mendelssohn wrote many beautiful symphonies, and much lovely music for the piano. His best known pieces for that instrument are the "Songs Without Words." His choral works and his orchestral music are better known than his songs for the voice.

His operatic music was not successful because he could not find suitable librettos or plays to which to set music. Mendelssohn died in 1848. Thousands of people took part in his funeral as he was much loved.

Mendelssohn's father and mother were of the Jewish race, but the boy was brought up as a Protestant and married the daughter of a Protestant minister.

PLEASE TELL

WHERE AND WHEN WAS MENDELSSOHN BORN?

.....
TELL SOMETHING ABOUT FANNY MENDELSSOHN.

.....
DID THE BOY MENDELSSOHN HAVE OTHER
TALENT THAN MUSIC?

.....
WHO WERE MENDELSSOHN'S TEACHERS?

.....
WHAT FAMOUS PIECE DID MENDELSSOHN WRITE
WHEN HE WAS 18?

.....
WHAT LED MENDELSSOHN TO WRITE "ELIJAH"
AND "ST. PAUL"?

.....
WHAT FAMOUS ORCHESTRA DID MENDELSSOHN
CONDUCT?

.....
WHAT FAMOUS SCHOOL DID HE FOUND?

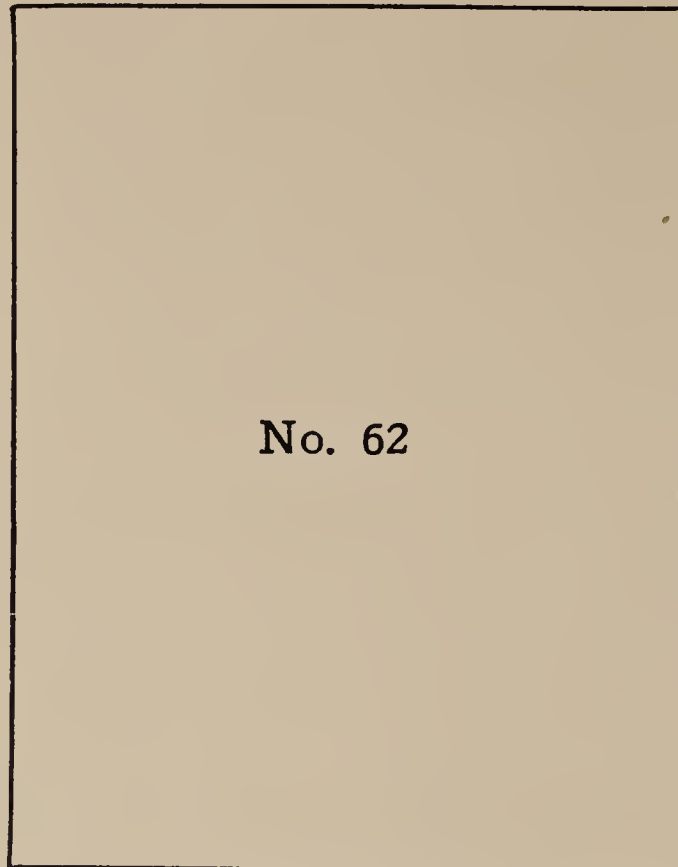
.....
WHEN DID HE DIE?

.....

XIV

ROBERT SCHUMANN

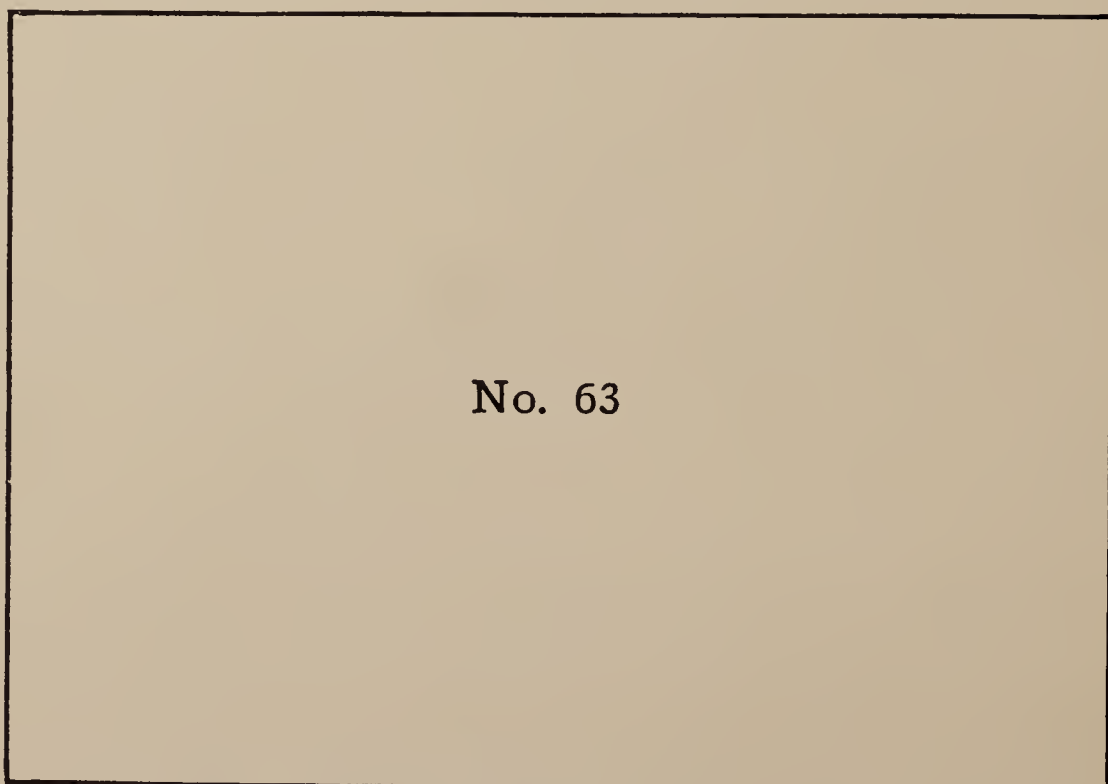
A Great Composer Who Sometimes Wrote for Children



No. 62

Robert Schumann

Robert Schumann's father and mother were both people who had read many of the best books, knew beautiful pictures and had learned friends. Indeed, his father was a bookseller who had been successful in business. Robert Schumann was born at Zwickau in Germany, June 8, 1810, in this house.



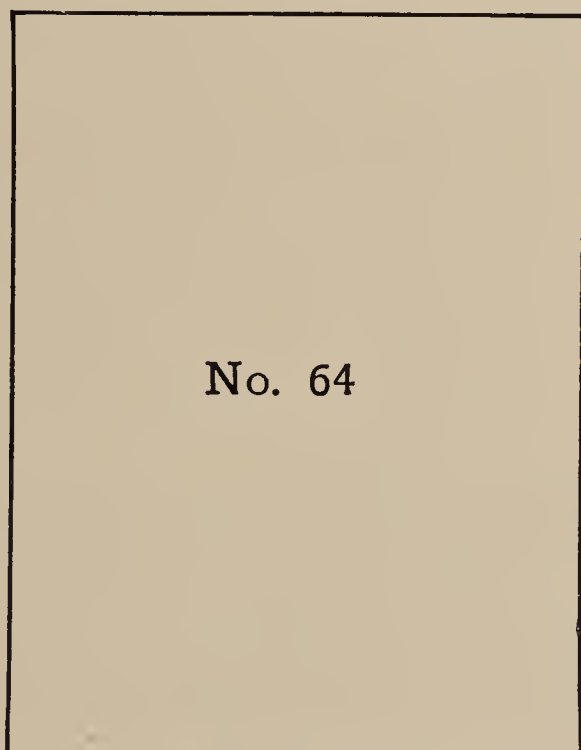
No. 63

Schumann's Birthplace

Like many famous musicians he commenced to study music when he was a very little boy, and his first teacher, who was the organist of the church at Zwickau, told Schumann's mother after the boy had been studying three years that he had worked so hard and so well that another teacher was needed to advance him in his work. At seven he had already composed some pieces, and at eleven he played at an important concert in public.

Schumann's father wanted the boy to be a lawyer and sent him to the Heidelberg (High-del-bayrg) University as a student. Schumann did not like law, but was glad to find that the teacher of law was a lover of music, always ready to help him in his work. The young Schumann wanted to become a pianist, but he strained his hands through the wrong kind of practice and had to give this plan up.

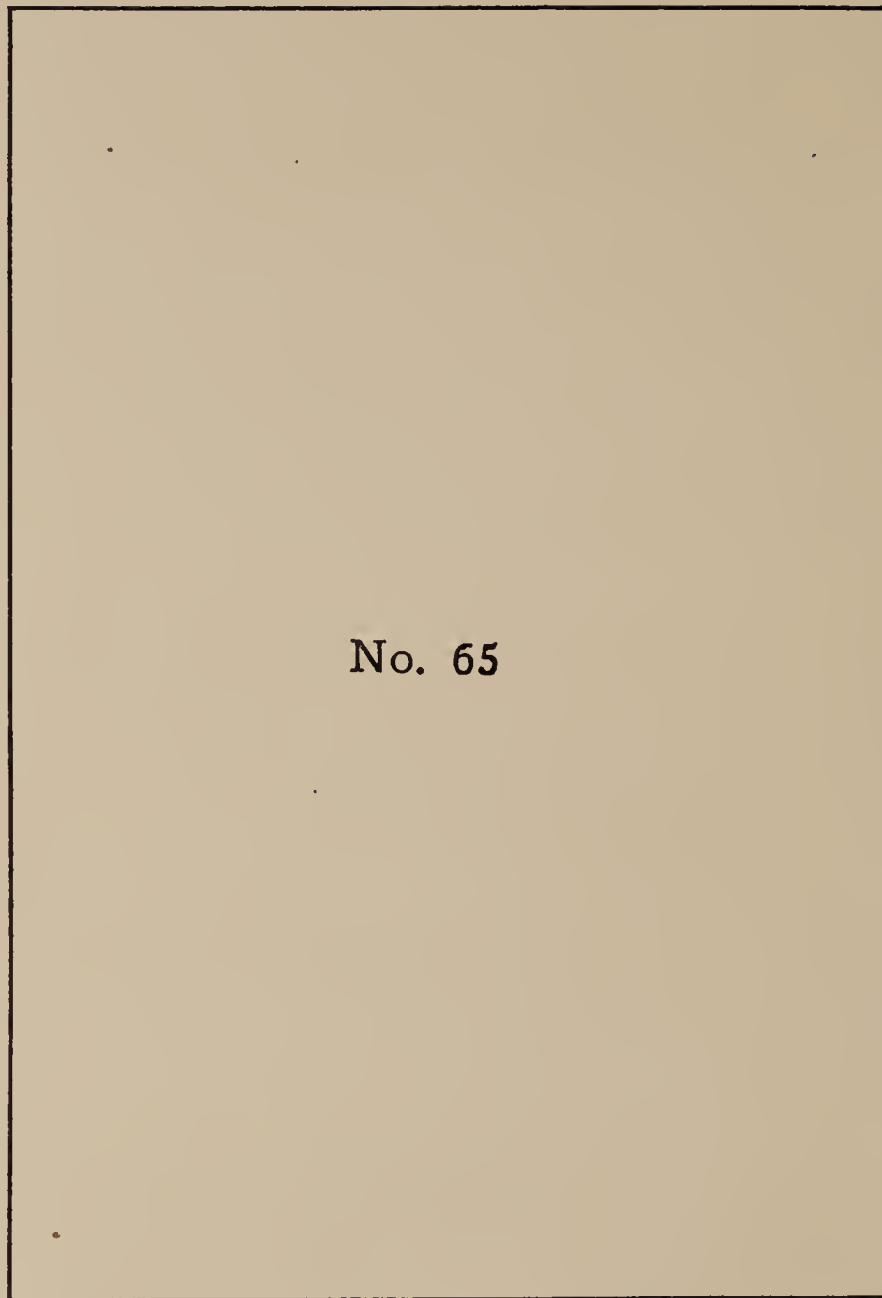
Meantime, Schumann went to study with Friederich Wieck (Veek), a noted piano teacher who had two very talented daughters. Here is an old picture of Wieck.



Friederich Wieck

One of Wieck's daughters was named Clara and the other Marie. They often played in concert together and were the means of bringing their father many pupils. For this reason he did not like the idea of his pupil Robert Schumann falling in love with Clara. But fall in love they did, and nothing could stop them although their father went to law to try to prevent their marriage. Clara Wieck and Robert Schumann were married in 1840, and the early part of their married life was very happy

indeed. Here is a picture of Clara and Robert at the time of their marriage.



Schumann and His Wife

Schumann wrote a great number of beautiful songs and piano pieces, most all of which were so fresh and so new that few people came to know how great they really were until some time after he had been dead. His works for orchestra and chorus are thought by musicians to be among the finest ever written. They are very difficult and very grand, yet Schumann was big enough to love little children and write pretty pieces for them known as "Album for the Young."

Schumann's last years were very sad. About five years before his death his friends saw that he was going out of his mind. His trouble grew worse and in 1856 he jumped into the river Rhine and tried to kill himself. He was saved, however, but was so far

gone mentally that he was placed in a home for insane people, where he died in the arms of his loving wife, July 29, 1856.

PLEASE TELL

WHERE WAS ROBERT SCHUMANN BORN?

.....

HOW OLD WAS HE WHEN HE COMMENCED TO COMPOSE?

.....

WHAT DID FATHER SCHUMANN WANT HIS SON TO BECOME?

.....

WHO WAS SCHUMANN'S FAMOUS PIANO TEACHER?

.....

WHOM DID ROBERT SCHUMANN MARRY?

.....

WHAT FAMOUS PIECES FOR CHILDREN DID ROBERT SCHUMANN WRITE?

.....

WHY WERE SCHUMANN'S LAST YEARS VERY SAD?

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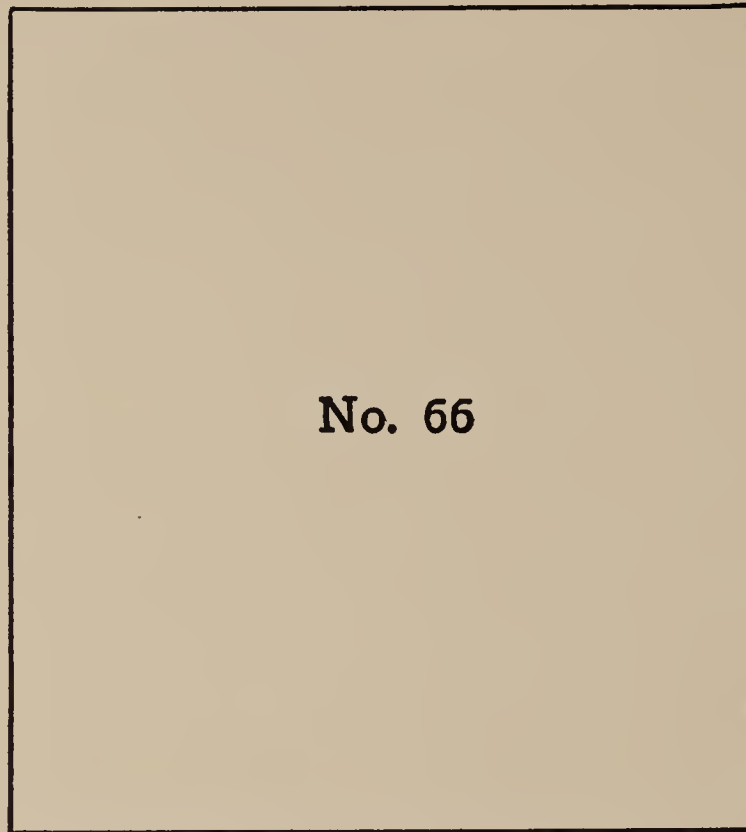
WHEN DID SCHUMANN DIE?

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XV

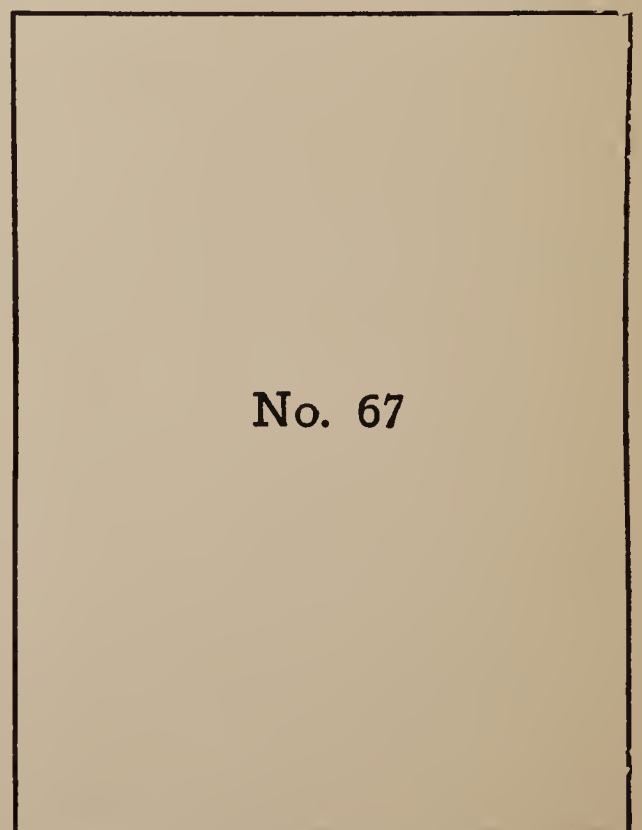
RICHARD WAGNER

A Dreamer Who Made His Dreams Come True



Richard Wagner

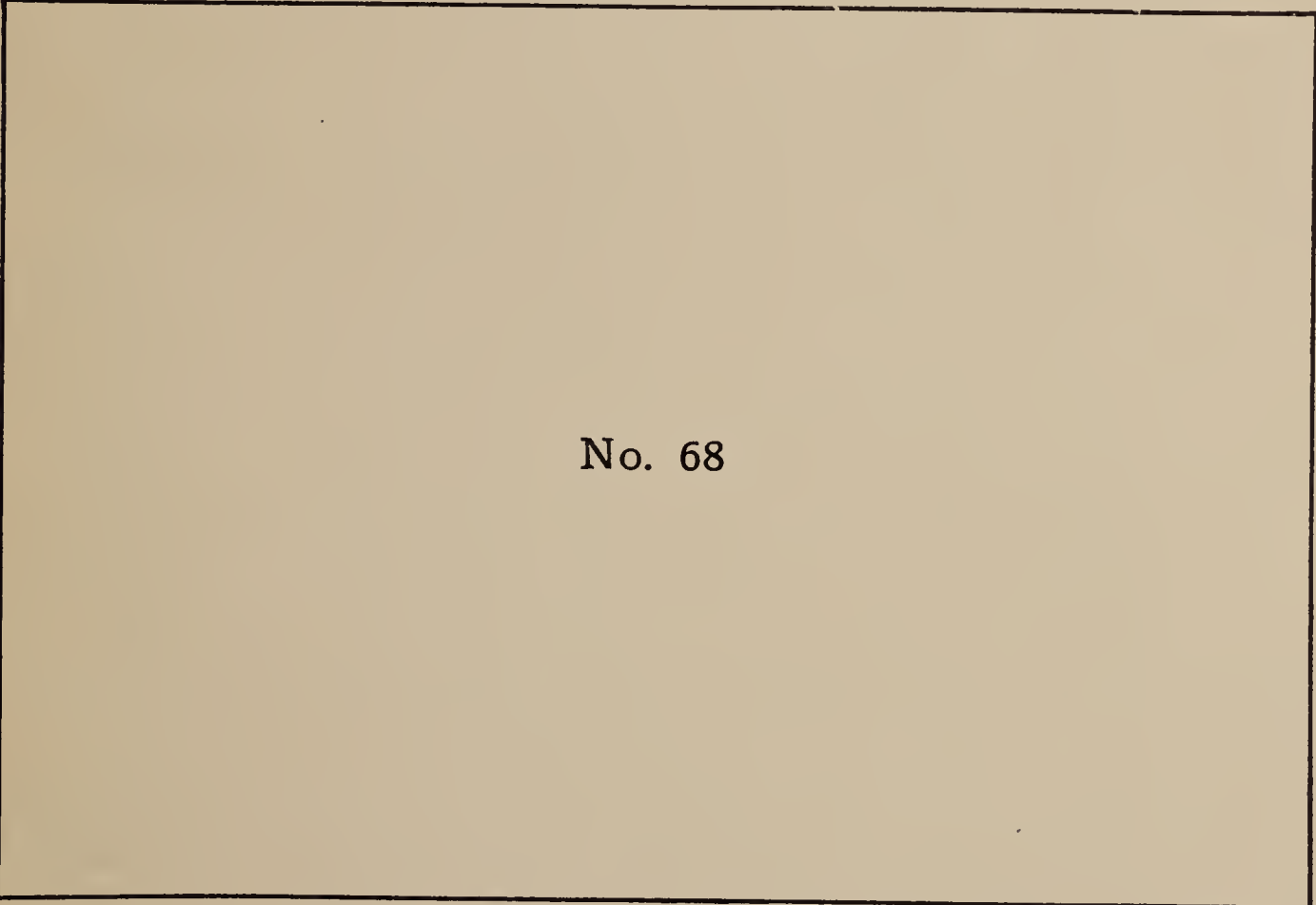
No one will ever be able to say who is the greatest musician of all time, because that is wholly a matter of one's own way of looking at it. Some will think that Bach was the greatest, others will think that Beethoven was the greatest, and others will declare that none equaled Chopin in the number of beautiful melodies he wrote. Certainly a very great many will give Wagner as their choice. Richard Wagner was born in 1813, at Leipsic, in this fairly good looking house.



Wagner's Birthplace

When he was a boy no one had any idea that he would be a great musician, although many members of his family were very musical. He was very fond of the theatre and wrote little plays for his own amusement. It was not until he was sixteen years of age that he commenced to take very much interest in the art in which he was to be so famous. When he was twenty, however, he took a very small position as a conductor in a theatre.

He made up his mind to be a composer of operas. Not only did he compose the music but he also wrote all the words, drew pictures of the dresses and the scenery, got up the performances, led the orchestra and in the end built a famous opera house at the German city called Bayreuth, in which his operas were given. Here is a picture of the opera house which Wagner built at Bayreuth (By-royt).



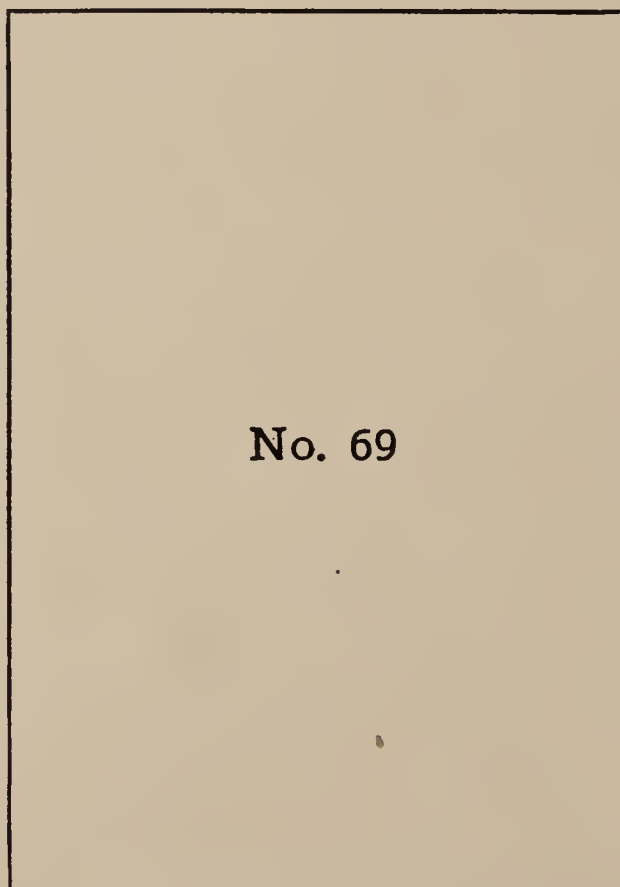
No. 68

The Famous Wagner Theatre at Bayreuth

Probably no composer ever gave up so much for his art as Richard Wagner. He went through everything, including starvation, to win out in the end. His operas have great long German names which you may have trouble in learning. Here they are with the way to speak them written after each opera. See if you can say them.

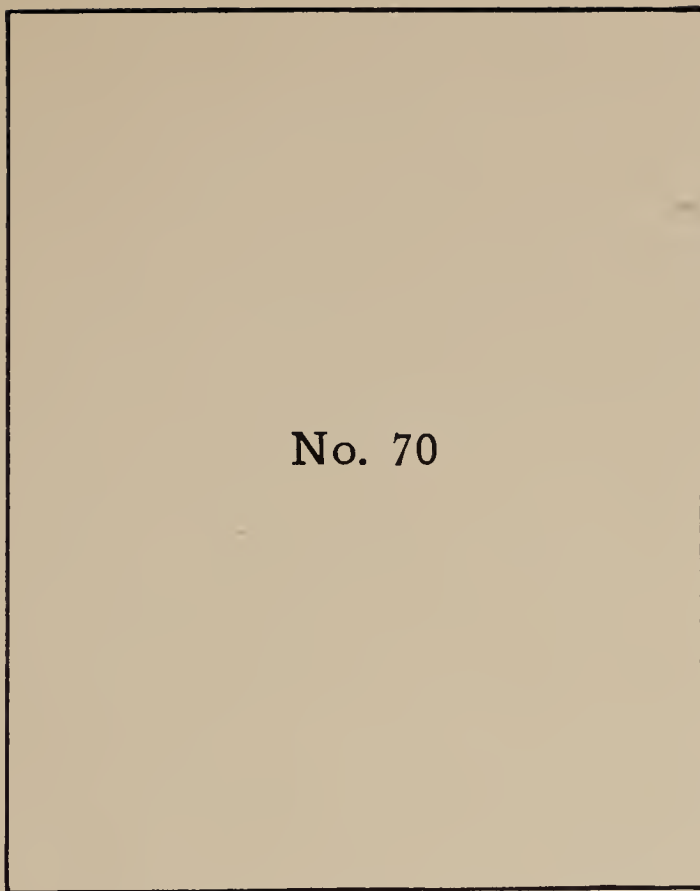
Rienzi (Ree-ehn'-zee).
 The Flying Dutchman
 Tannhäuser (Tan'-how-ser).
 Lohengrin (Low'-en-green).
 Das Rheingold (Rhine'-gold).
 Die Walküre (Val-keer'-ee).
 Siegfried (Seeg-freed).
 Götterdämmerung (Gay-ter-daym-er-ung).
 Tristan und Isolde (Trees-ten unt Ee-sohl-deh).
 Die Meistersinger.
 Parsifal (Pahr'-see-fal).

Many of the operas are like beautiful fairy stories. "Das Rheingold," for instance, opens with a scene down under the water in the bottom of the river Rhine with the Rhine Maidens, who are like mermaids, swimming around. Here is a picture of it:



A Scene from Wagner's Das Rheingold

Another very beautiful scene from one of Wagner's operas is in "Lohengrin," where the Knight Lohengrin comes in his silver armor standing in a boat drawn by a pure white swan to rescue a lovely maiden called Elsa. Here is a picture of this charming scene:



No. 70

Lohengrin and the Swan Boat

When you grow up one of the great joys of your musical life will be that of seeing and hearing the Wagner operas or Music Dramas, as they are called.

Wagner died in Venice, Italy, in 1883.

PLEASE TELL

WHERE WAS RICHARD WAGNER BORN?

.....

WAS HE VERY MUSICAL WHEN HE WAS A BOY?

.....

TELL SOME OF THE MANY THINGS WAGNER DID.

.....

GIVE THE NAMES OF THREE WAGNER OPERAS.

.....

WHY DO CHILDREN LIKE THE WAGNER OPERAS?

.....

XVI

THREE FAMOUS COMPOSER PIANISTS

Now we come to three very famous composer pianists about each of whom we might easily write a whole chapter. They are:

Frederic Chopin, born in Poland, in 1809; died in 1849.

Franz Liszt, born in Hungary, in 1811; died in 1886.

Anton Rubinstein, born in Russia, in 1830; died in 1894.



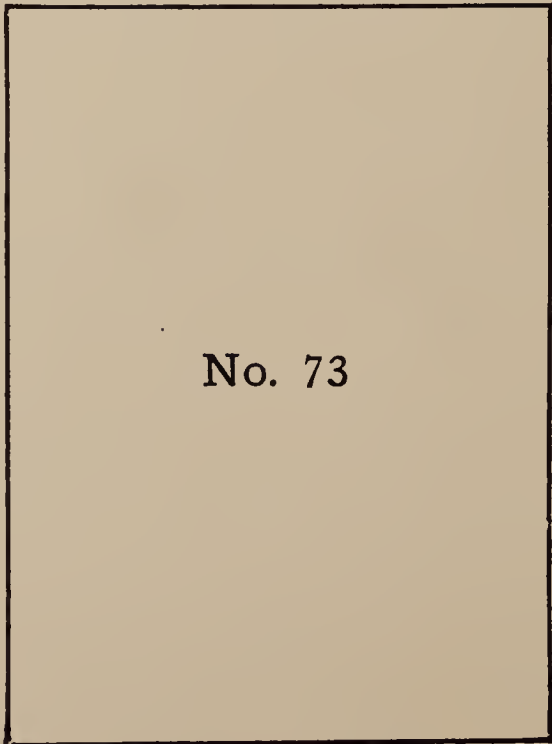
No. 71

Frederic Chopin



No. 72

Franz Liszt



No. 73

Anton Rubinstein

Chopin and Liszt took great pride in flavoring their music with the tunes like those sung by the people of their countries. Chopin thus becomes the greatest composer of Poland, and Liszt the greatest of Hungary. Rubinstein was different. When he was a young man he thought so much of the compositions of German masters that his own works are in that style rather than in a Russian style.

Chopin's father was French and his mother was Polish. Most of the pieces he wrote were for piano and they are so unlike the music of any of the composers who came before him that people say that Chopin was one of the most original composers who ever lived. Many of his pieces are so lovely that they are like beautiful musical dreams. Chopin felt very badly because Russia, Germany and Austria conquered Poland and divided it in parts. He wrote a famous funeral march said to tell the story of the deaths of Polish heroes. Here is a picture of him dreaming of his country's sad fate.

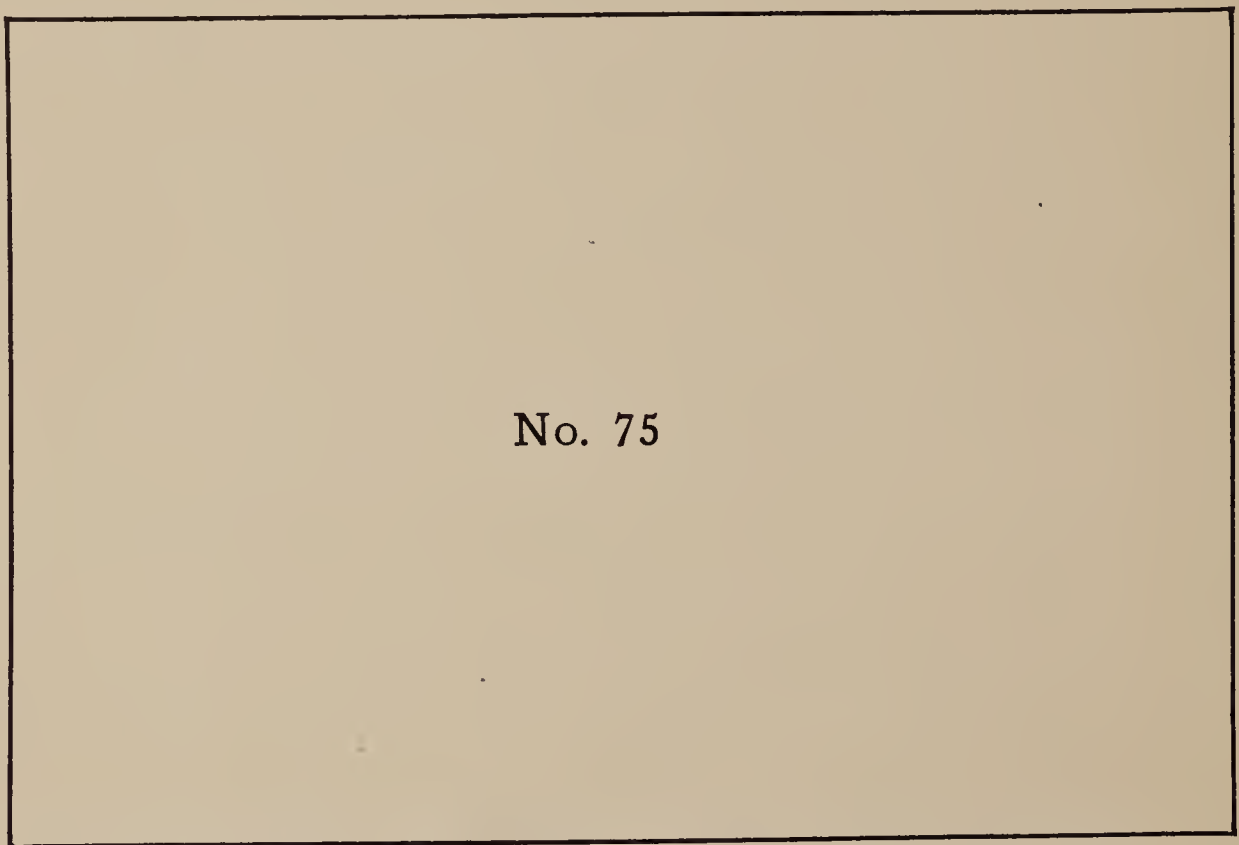


No. 74

Chopin Dreaming of Poland's Fate

Franz Liszt is thought by many people to have been the greatest pianist that ever lived. Nothing was too difficult for his "iron-like fingers tipped with velvet." Most of the hardest music ever written was composed by Franz Liszt. He took the music of the common people in Hungary and made wonderful pieces, now bright, now sad, now fast, now slow, but always interesting. Liszt was also a great composer for the orchestra.

Chopin and Liszt were very great friends. They understood each other and tried to help each other. They met frequently in Paris. Once, when the pedals on Chopin's piano were broken, Liszt had great fun getting under the piano and working the pedals while Chopin played.



No. 75

Liszt Moving the Pedal Rods While Chopin Played

Rubinstein was called by some "The Lion of the Keyboard." His knowledge of all the music ever written for the pianoforte was probably more vast than any pianist of his time. The thing he wanted to do most of all was to compose great music. Alas, while much that he wrote is very beautiful, he cannot be compared with the very great masters such as Bach, Beethoven and Mozart in his writing for orchestra. Only a very few of his piano pieces are heard now. He wrote one of the most popular of all piano pieces. It is known as "Melody in F."

PLEASE TELL

IN WHAT COUNTRY WAS CHOPIN BORN? WHEN?

.....

IN WHAT COUNTRY WAS LISZT BORN? WHEN?

.....

IN WHAT COUNTRY WAS RUBINSTEIN BORN?
WHEN?

.....

IN WHAT WAY DID MUCH OF THE MUSIC OF LISZT
AND CHOPIN DIFFER FROM THAT OF RUBINSTEIN?

.....

NAME A FAMOUS PIECE BY CHOPIN.

.....

NAME SOME FAMOUS PIECES BY LISZT.

.....

WHAT DID RUBINSTEIN WANT TO DO MOST OF
ALL?

.....

XVII

SOME FAMOUS MODERN MASTERS

Here is a pretty page to be filled in with pictures of some modern masters. When you are older you will be able to read all about them in a larger history.

No. 76	No. 77	No. 78
WEBER German Born 1786. Died 1826	MEYERBEER German Born 1791. Died 1864	BERLIOZ French Born 1803. Died 1869
No. 79	No. 80	No. 81
BIZET French Born 1838. Died 1875	BRAHMS German Born 1833. Died 1897	VERDI Italian Born 1813. Died 1901

Of course there are a great many more famous musicians than those we have written about. Some were very great indeed. One was Hector Louis Berlioz (Bare-lee-ohs), the famous French master of orchestral music (born 1803, died 1869); another was

Carl Maria von Weber (Vay-ber) who was born at Eutin, Germany, 1786, and died in London, England, in 1826. Weber wrote the famous operas of Der Freischütz and Oberon. Another was Ludwig Spohr, born at Brunswick, Germany, in 1784, and died at Cassel in 1859. He was best known for his violin compositions. Another was Henry Purcell, born in London, England, 1658, and died in London, 1695. Purcell was a very original composer, far in advance of his times. He was probably the most important musical figure between the death of Palestrina and the birth of Bach. There are many others whose pictures only are given.

No. 82	No. 83	No. 84
GRIEG Norwegian Born 1843. Died 1907	TCHAIKOWSKY Russian Born 1840. Died 1893	BALFE Irish Born 1808. Died 1870
No. 85	No. 86	No. 87
GOUNOD French Born 1818. Died 1893	MASSENET French Born 1842. Died 1912	MAC DOWELL American Born 1861. Died 1908

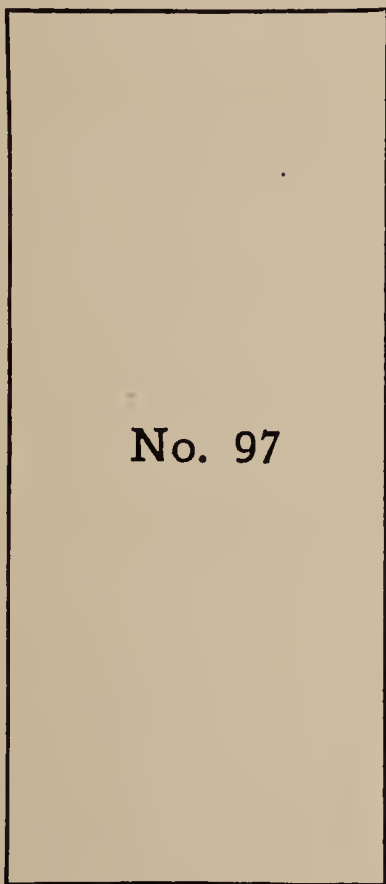
No. 88	No. 89	No. 90
DVORAK Bohemian Born 1841. Died 1904	DEBUSSY French Born 1862. Died 1918	RICHARD STRAUSS German Born 1864
No. 91	No. 92	No. 93
PADEREWSKI Polish Born 1860	ELGAR English Born 1857	PUCCINI Italian Born 1858. Died 1924
No. 94	No. 95	No. 96
MASCAGNI Italy Born 1863	CHAMINADE French Born 1861	MOSZKOWSKI Polish Born 1854

XVIII

MUSICAL INSTRUMENTS

These are the Musical Instruments which you will hear when you go to the orchestra. Of course, there are more of them than we give here, but you will come to know about them later. The instruments are divided into families: I. The String Family, so called because the sound is made by strings. II. The Brass Family, these are instruments made of metal into which the player blows. III. The Wood Wind Family. These are instruments made of wood into which the player blows. IV. Instruments that are struck. These are called by the long name per-cus'-sion instruments.

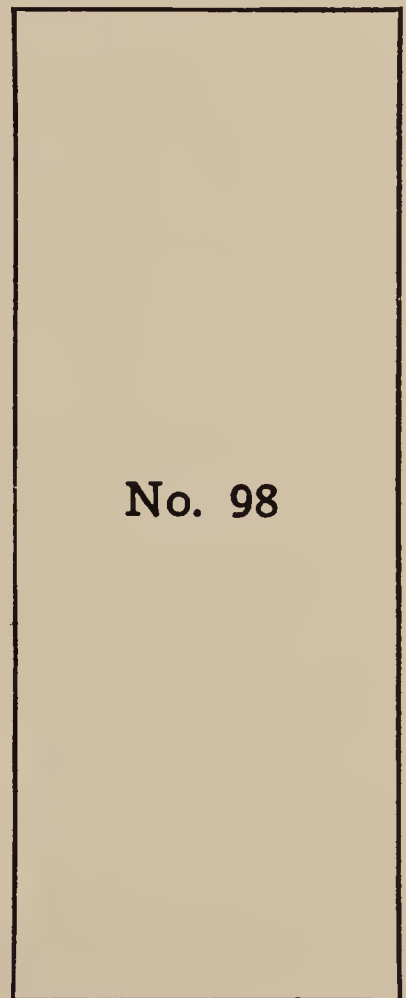
I. THE STRING FAMILY



No. 97

THE VIOLIN

This is the highest toned string instrument of the orchestra. It is played with a bow of horse hair moving over strings made from parts of animals. The strings are fastened to a hollow wooden box.



No. 98

VIOLA

The viola is very much like the violin but just a little larger. Its tone is therefore quite a little deeper.

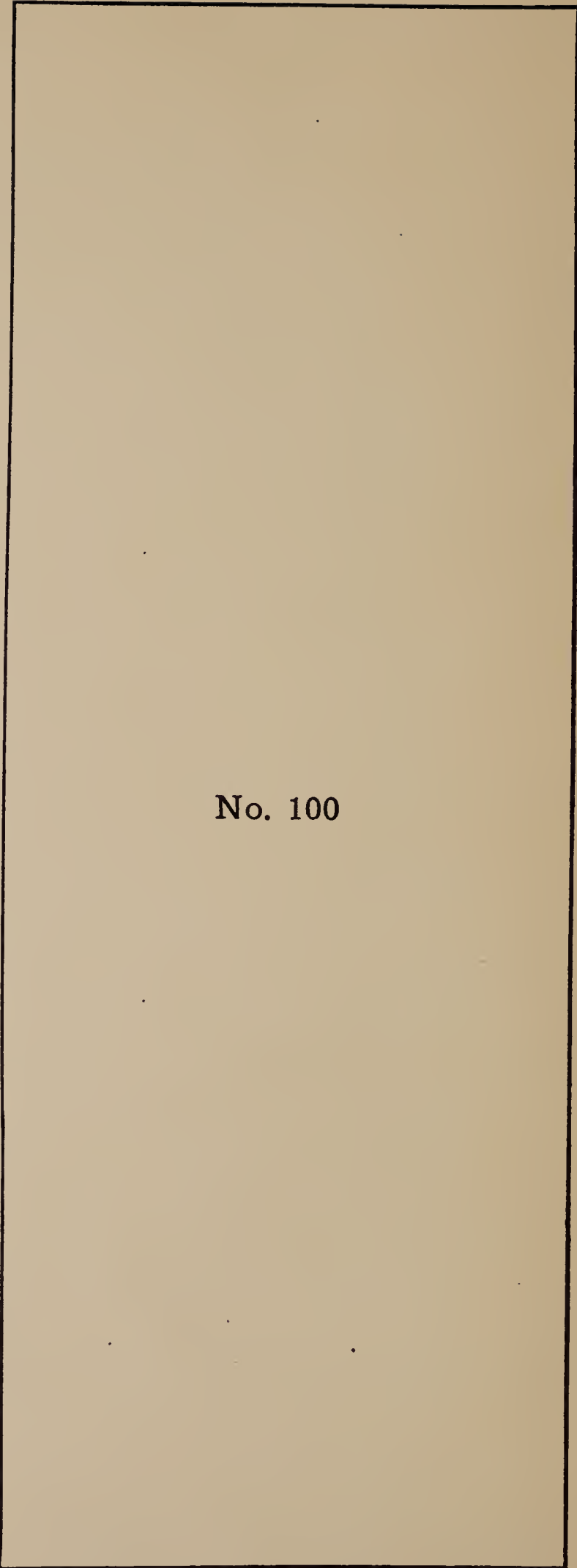


No. 99

THE 'CELLO

(Pronounced Like Tchel'-loh)

The 'cello is much larger than the violin. The instrument rests upon the floor and is held between the knees of the performer.



No. 100

THE DOUBLE BASS

This is the largest member of the violin family and sounds the deepest notes. It is the instrument that carries the low bass part.

II. THE BRASS WIND FAMILY

No. 101

THE CORNET

No. 102

THE TRUMPET

No. 103

THE FRENCH HORN

No. 105

THE TUBA

No. 104

THE EUPHONIUM
(Pronounced You-fon'-ee-um)

No. 106

THE TROMBONE

III. THE WOOD WIND FAMILY

No. 107

THE PICCOLO
(Pronounced Pee-koh-loh)

No. 108

THE FLUTE

No. 109

THE
CLARINET

No. 110

THE OBOE

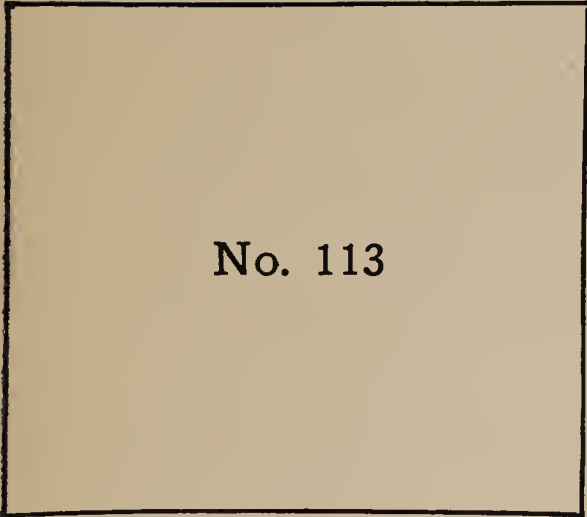
No. 111

THE ENGLISH
HORN

No. 112

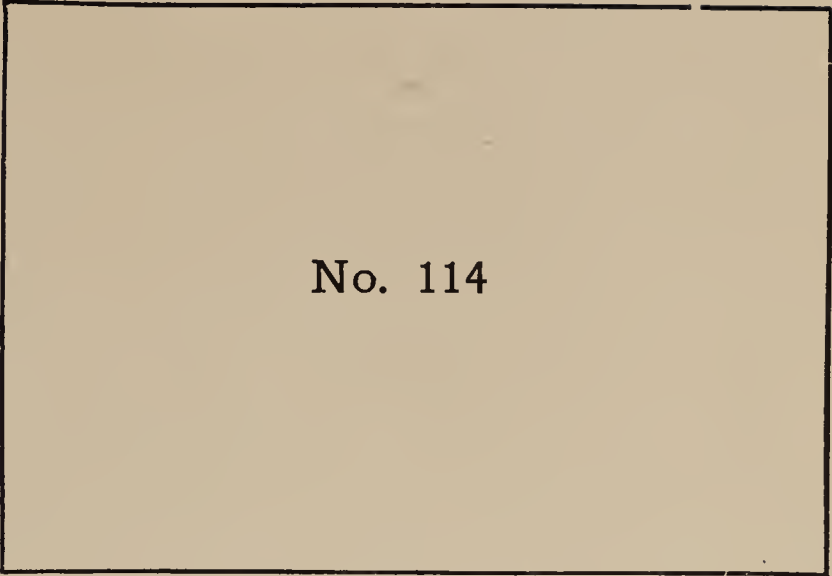
THE BASSOON

IV. THE PERCUSSION FAMILY



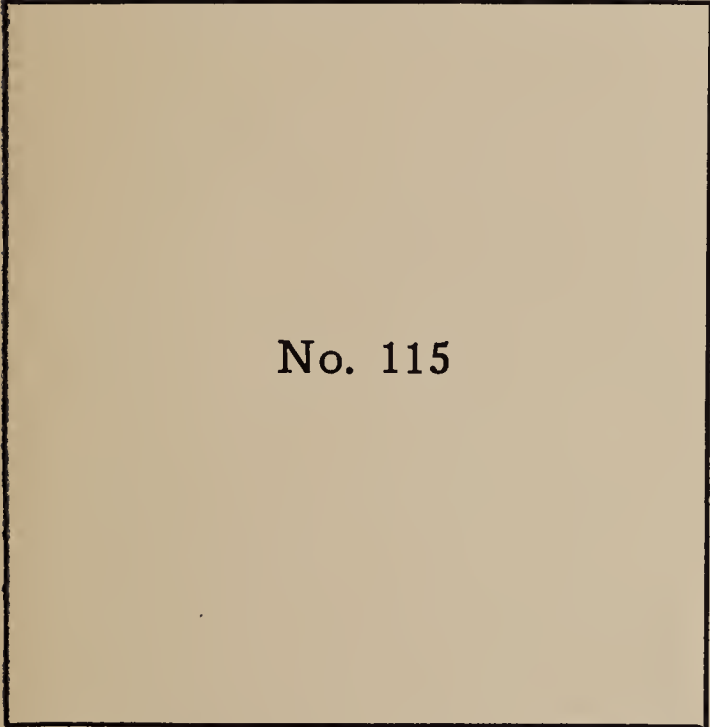
No. 113

SMALL DRUM



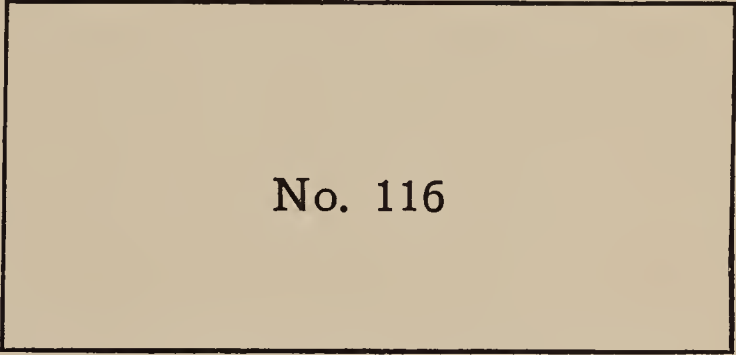
No. 114

BASS DRUM



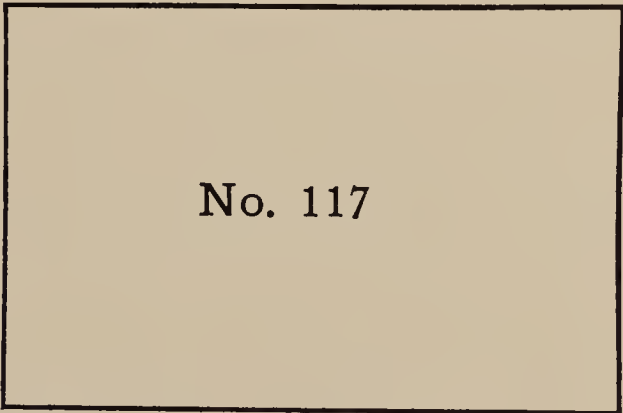
No. 115

TYMPANI OR KETTLE DRUMS
(Pronounced Tim'-pan-nee)



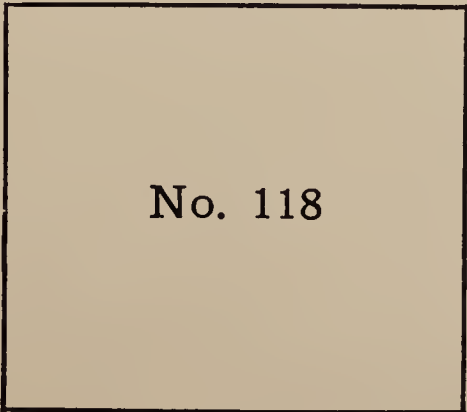
No. 116

XYLOPHONE
(Pronounced Zil'-a-fone)



No. 117

CYMBALS
(Pronounced Sim'-bols)



No. 118

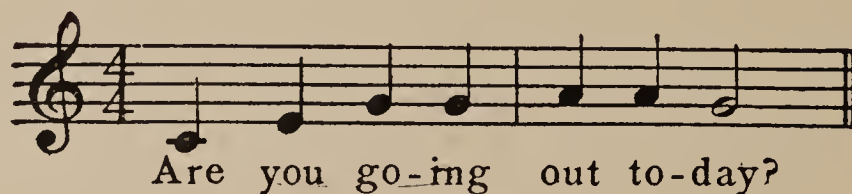
TRIANGLE

XIX

HOW TO MAKE A LITTLE TUNE

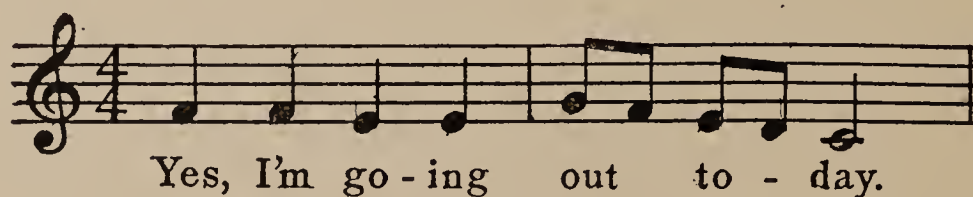
Did you ever want to write a little tune? Most everybody does. There are all sorts of ways of doing it, just as there are all sorts of tunes. It takes years and years to learn how to write all kinds of tunes, but here is a way in which one may write one kind. Many tunes may be divided into parts or sections, just as you might take an apple and cut it in half, and then cut it in quarters, and then in eighths, and then in sixteenths, and so on.

Let us say that we are going to make a tune sixteen measures long. One-half would be eight measures, one-quarter would be four measures, and one-eighth would be two measures. Let us start with the first two measures. In many tunes, the first two measures seem to ask a little question. You know that when you ask a question your voice usually rises higher at the end of the sentence. Well, look at these two measures and see if they don't seem to say: "Are you going out today?" or "Won't you let me see your hat?"

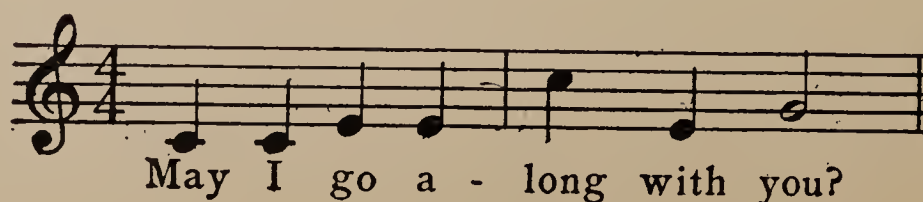


Now let us answer this musical question, but letting the tune go in the opposite direction.

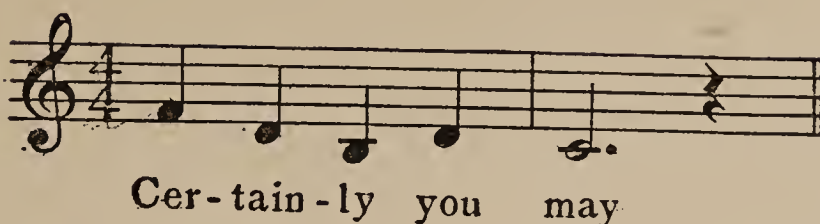
Does it seem to say, "Yes, I'm going out today"?



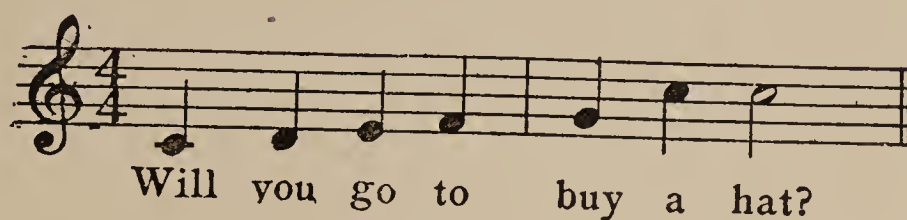
Now let us ask a similar question in the next two measures. For instance, to continue the conversation, "May I go along with you?"



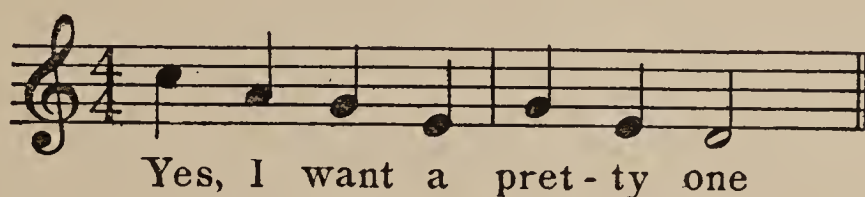
Now we can give a little shorter answer. Like "Certainly, you may."



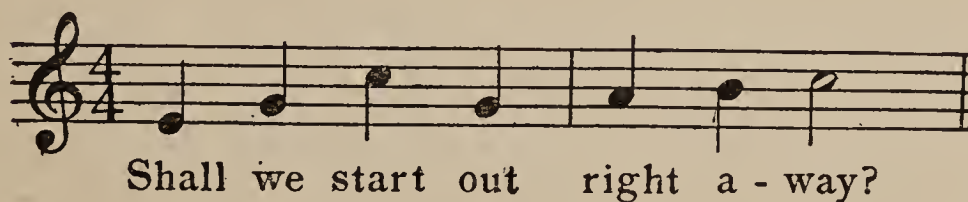
See how easy it is, we already have eight of our measures filled. Let us go on with another question like "Will you go to buy a hat?"



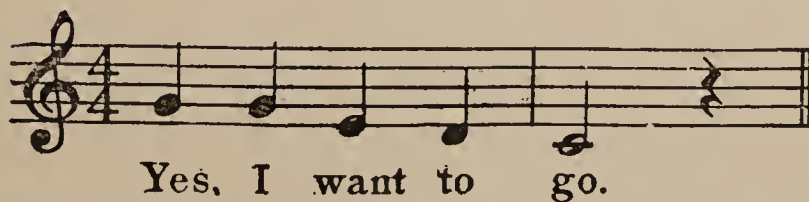
To which we can answer, "Yes, I want a pretty one."



Then comes our last question, "Shall we start out right away?"



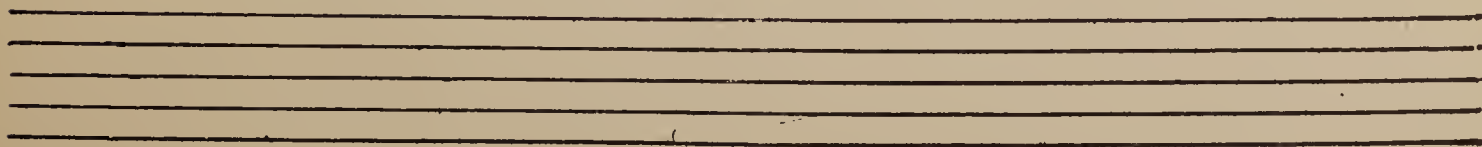
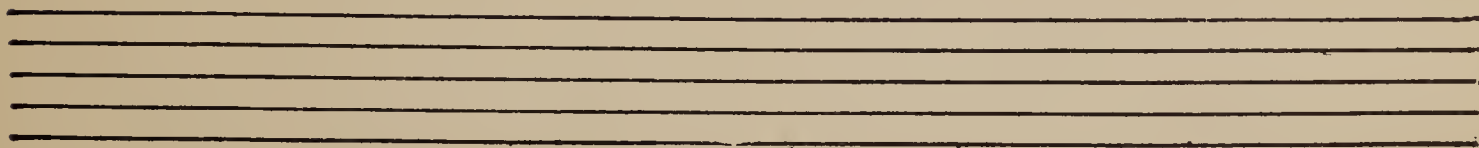
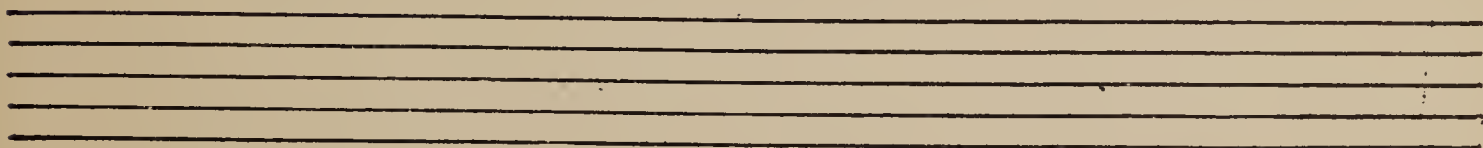
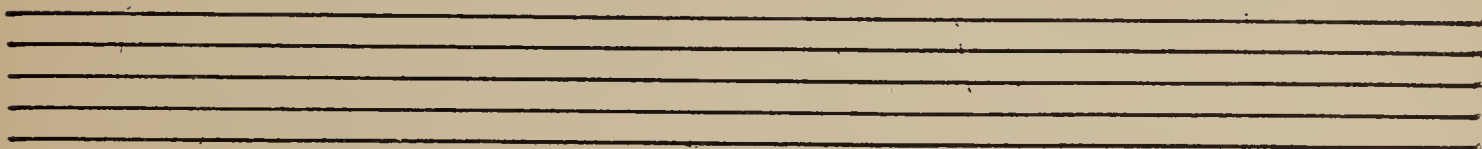
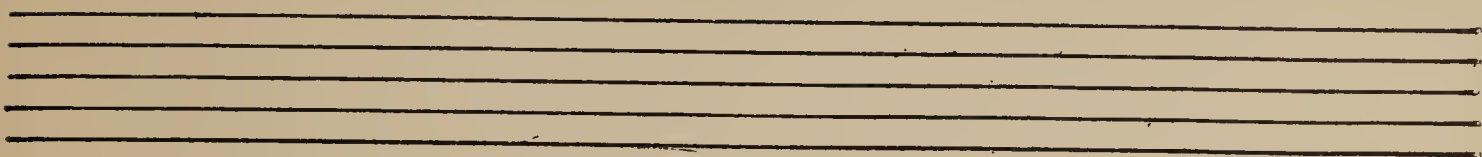
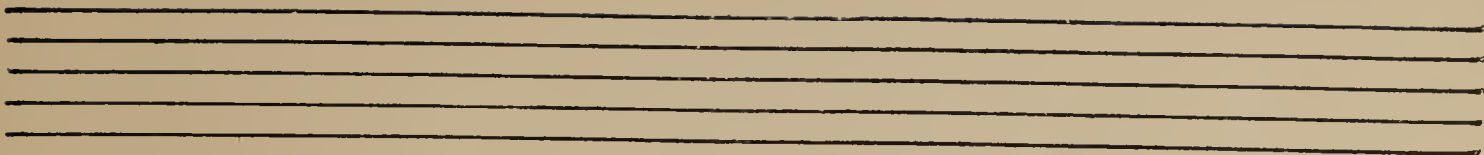
To which we may answer, "Yes, I want to go."

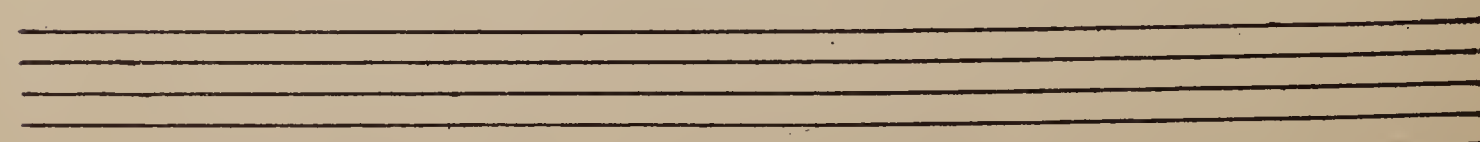
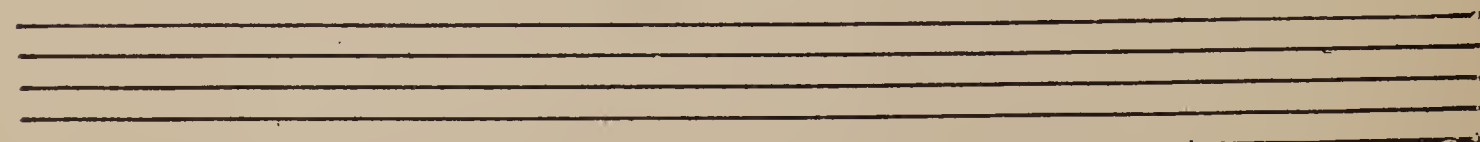
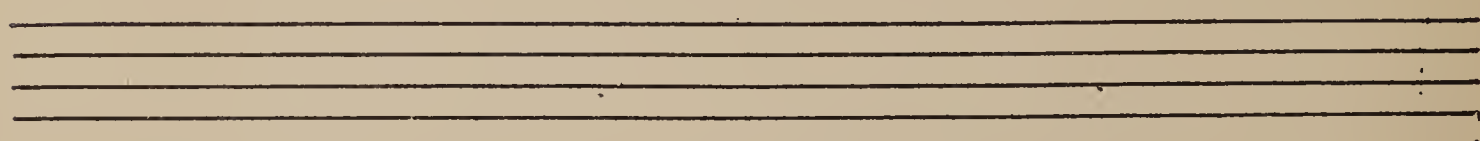
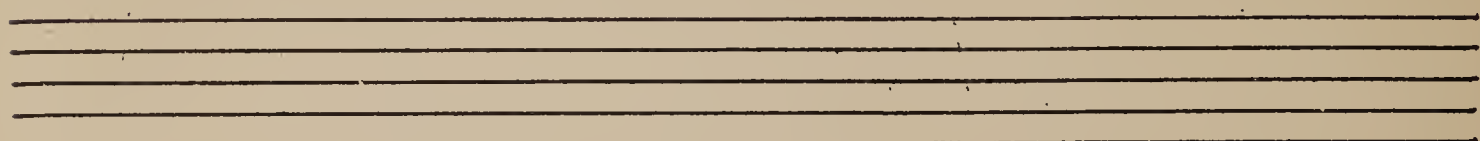
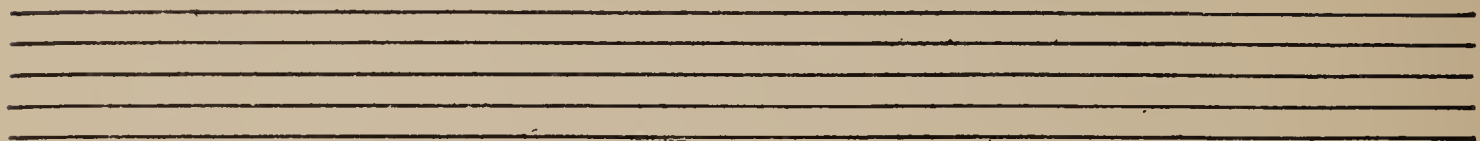
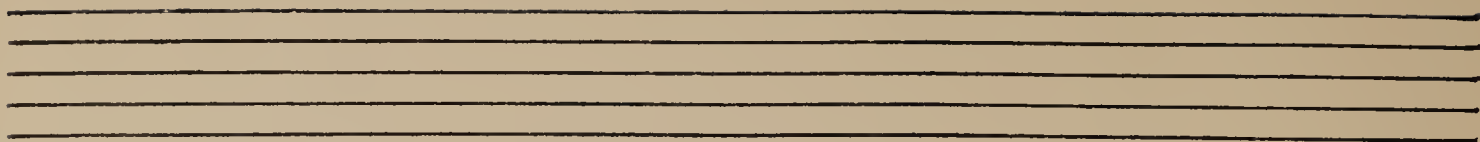


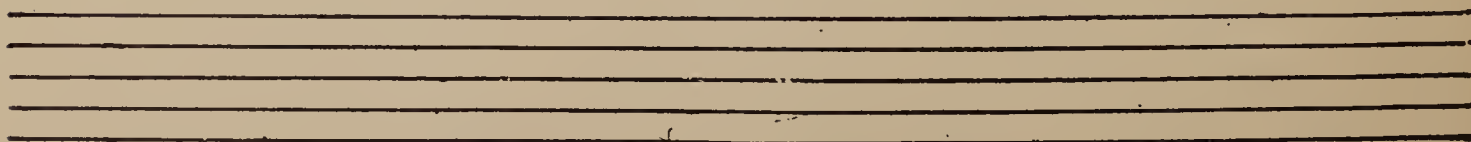
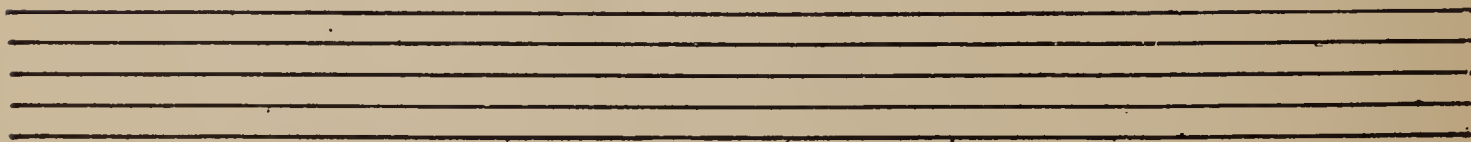
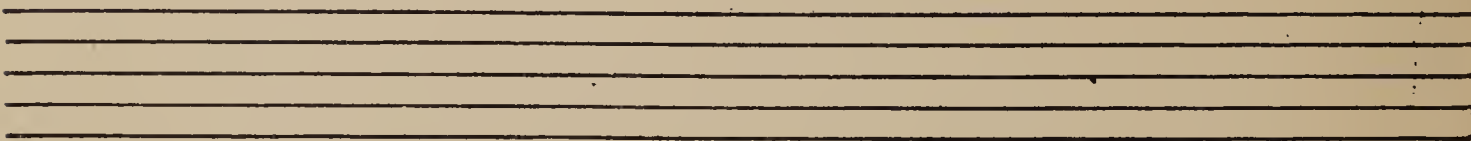
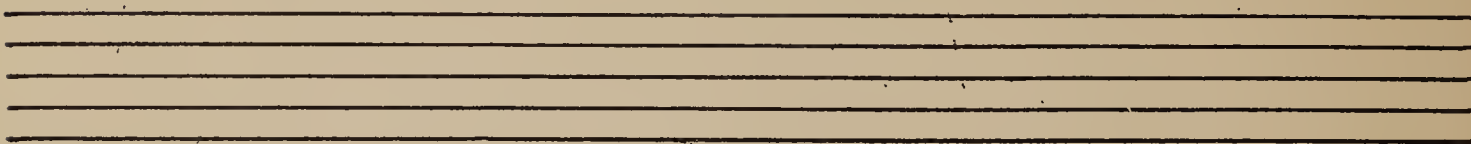
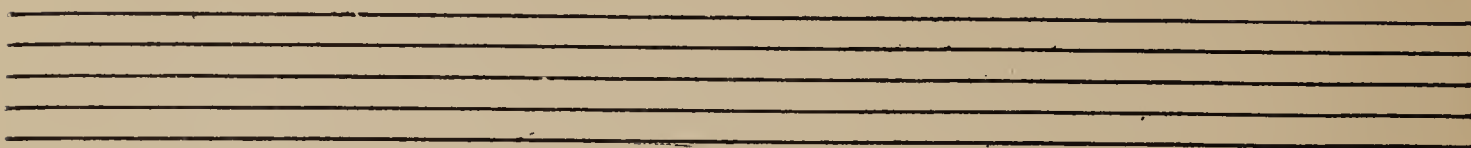
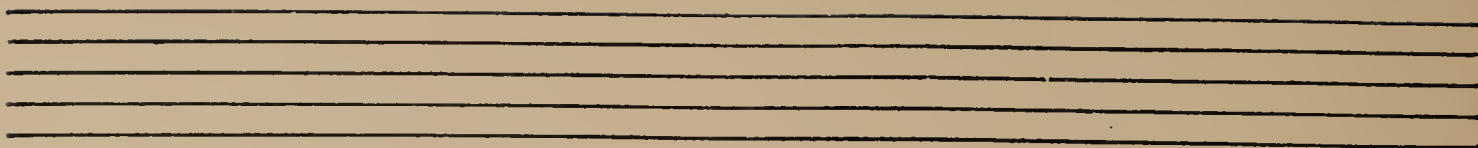
How easy! Thousands of tunes are written after this pattern. Here are some pages of music paper on which you may write other tunes. They need not all be in 4-4 measure. Try one in 3-4 measure for fun. Your teacher will be glad to help you.

If you have had as much fun in reading and in playing with this book as the author has had in writing it, you will want to know more about the beautiful art of music. It is a wonderful thing to put dull looking, dry seeds in the ground and before long have them grow into beautiful flowers. Music is very much that way. Sometimes your teacher may give you exercises to practice that seem very dry. However, if you practice them well and faithfully every day you will find that before long they, like the flowers in the spring, seem to come to life in lovely music.

There is so much music in the world that everyone is expected to know a great deal about it these days. It is a kind of language among the most interesting people. If one does not have it a great many of the fine things of life are lost. This means that every moment you put upon practice will bring you hours of joy some day.



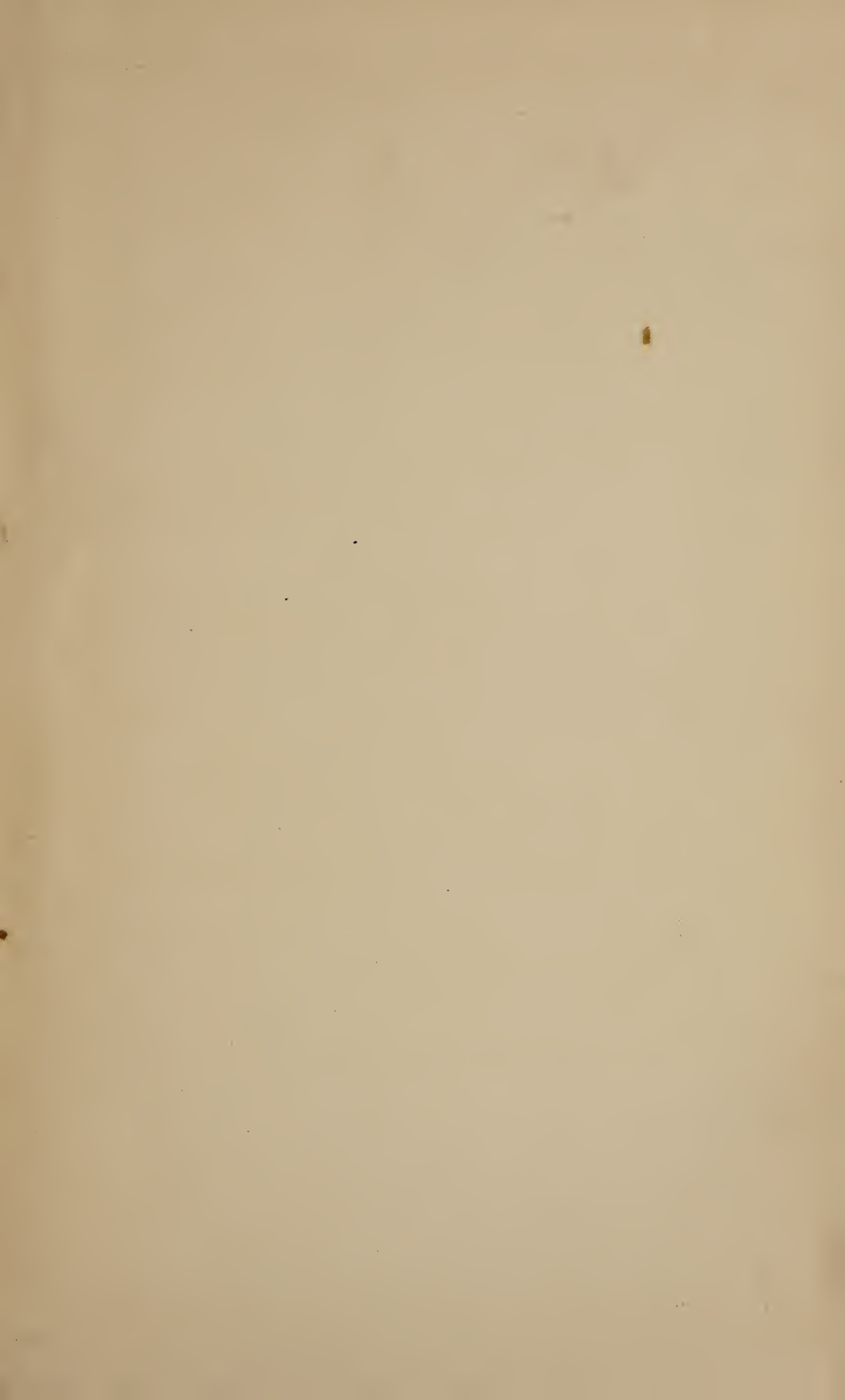




2

1





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The First Lesson, by C. W. Krogmann	.30	Sing, Robin Sing, by Geo. L. Spaulding	.30
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